

the outing of saint paul

OUTWEEK

THE LUTHERAN
AND OAK
NEWS
MAGAZINE
NO. 94

\$2.95 USA - \$1.95 in NYC

queer nation does disneyland

the joys of lesbian sex toys

poison's
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Cover photo: Ken Collins

OutWeek (ISSN 1047-8442) is published weekly (51 issues) by OutWeek Publishing Corporation, 150 West 25th St., New York, N.Y. 10001 (212) 337-1200. Application to mail at second class postage rates is pending at New York, N.Y. Subscription prices: \$101.40 per year.

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A House Divided

Four years and many deaths ago, a diverse group of New Yorkers came together in anger and dedicated themselves to direct action to end the AIDS crisis. In calling themselves ACT UP, the AIDS Coalition to Unleash Power, they recognized their true nature as a coalition of many groups, many voices and many desperate hopes. Ever since, for thousands engulfed in the epidemic, history has been divided into the dark, frightening period of powerlessness before Larry Kramer's famous speech and the relatively empowered epoch that took shape afterward.

Now ACT UP/New York is engaged in a draining internal war around issues that cut to the heart of the evolving definition of AIDS activism. Unfortunately, it's a war that threatens to divide and destroy the pioneering and lifesaving group.

On one side are supporters of ACT UP's influential Treatment and Data Committee, or T&D, whose members now routinely sit on government AIDS panels and work with those who make national AIDS policy. Many in ACT UP feel that such inclusion is one of the chief victories of activism and should be strongly supported.

On the other side are those who argue that T&D is sometimes co-opted by sitting on such committees, in effect allowing ACT UP itself to become complicit in the evils of the federal approach to AIDS, which ignores issues of importance to many, particularly women and people of color.

Although serious, such differing perspectives are susceptible to workable and creative solutions in an atmosphere of tolerance and compromise. But they have become conflated with race, sex, class and, most disturbingly, personality conflicts that make compromise difficult and, for some, undesirable.

Those with a sense of queer history know that the combination of tactical differences with ideological and personal hostility has often been fatal. Similar conflicts tore at the heart of the Mattachine Society in the early '50s, turning our earliest political forebears against each other and possibly delaying by a decade the onset of gay liberation. They ravaged the Gay Activist Alliance and the Gay Liberation Front in the '70s, alienating a generation and setting the stage for the apolitical disco era that ended with such pathos. They've undermined countless lesbian groups down through the years and, even in the brief history of AIDS activism, have already demolished other ACT UPs in other cities, with depressingly obvious results for the movement and those it hopes to save.

The success of ACT UP/NY, and a part of its genius, has been its defiance of the cruel centrifugal logic of the past, and those who now threaten its unity bear a heavy burden in the face of lesbian and gay history. If ever a people needed to find a new way to build with their bodies and spirits a legacy of trust, it's queers. If ever a crisis cried out for compromise and unity, it's AIDS. For those in either "faction" who seem to relish ACT UP/NY's division, it's a pathetic redundancy to invoke a plague on both your houses. There already is one.

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LETTERS

CARR BAR

Congratulations, *OutWeek* and Signorile. "Why 'By C. Carr' Must Stop" [no. 91, March 27] is the reply that the *Village Voice* has needed for some time now. It's thrilling to see Signorile take on those antiquated columnists with a wit, charm and style that they could never muster. But the \$64 question is, Do they consistently attack *OutWeek* for its tactics or because it's not their paper? Keep it up!

Christian Perez
Brooklyn

VOICE CHOICE

Michelangelo Signorile is surely approaching near-genius. His handling of the *Village Voice* was masterful, with all the precision of a brain surgeon.

Once again he hit a raw nerve that was bound to make them squirm. But the attack was long overdue and well-deserved. When will these people wake up and see that the world is changing?

It is quite sad that they have to go through their mid-life crisis in public (and I know about this because I just successfully got through my own). But it's painful and costly for all of us to have to endure it too.

Richard Furst
Manhattan

KNEE BONE CONNECTED TO THE CLOSET BONE...

Maybe Liz Smith's girlfriend, the archaeologist Iris Love, should begin an excavation over at the *Village Voice*. There certainly seem to be a lot of fossils over there.

Thanks for the illuminating exposé on C. Carr and the rest

of those fakes.

Cynthia Carson
Brooklyn

LUXURIOUS OFFICES?

I sent a draft of a critical assessment of Madonna-the-media-figure from the perspective of a gay person of color to Michelangelo Signorile, *Out-*

explore the operative psychosexual-racial dynamics that form the basis of Madonna's popular success. I have yet to receive any comment (even a rejection slip) from *OutWeek* on the submission.

I find many of Signorile's *OutWeek* articles illuminating, and I am the first to appreciate

that *OutWeek's* move to its present upgraded facilities was made at the expense of paying writers, succumbing to the common business practice of shafting the base workers, knowing that they'll write just for the opportunity to publish. I question this order of priorities and wonder if the slick surroundings are necessary to impress potential advertisers. I have written to *OutWeek* before about the compromises advertising forces.

In reference to Signorile's criticism of the *Voice's* mainstream aspirations (which they, at least, have admitted), I would note that though he's "correct" as usual, it would be reassuring to hear him direct some of these accusations with equal vigor at his equally deserving *OutWeek*.

Finally, on *OutWeek's* whitewashed editorial policies: It is disturbing to consider how negative references to persons of color, as regards the homophobic and misogynistic lyrics and attitudes of rap groups—made more than once in "Gossip Watch," again correctly—are with the marked absence of any contrasting positive references to non-whites. The missing voices of persons of color in *OutWeek* is a blatant fault especially for a publication which initially presented itself as a progressive gay newsmagazine.

Nevertheless, carry on *OutWeek*; you are (unfortunately) the best we have at the moment.

Jack Waters
Manhattan

STONEWALL RIOTS

BY ANDREA NATALIE



Week's features editor. A week or so later, a gossip piece by his buddy, Michael Musto, appeared, smoothing over many of the areas of Madonna-the-pop-idol's questionable tactics, which I had also broached. While Musto's article disclosed various personal details which did not so much inform as entice the sale of records and videos, my purpose was to

a good catty dig, but I detected an inherent tone of elitism in his remark about the off-beat art dives C. Carr usually covers for the *Voice*. Too bad we can't all be seen posing like him, rubbing elbows in the back pages of *Interview* magazine. I suppose the dead noise of *OutWeek's* luxurious office spaces have finally gotten to him. It was disappointing to consider

Michelangelo Signorile responds: Your letter reveals some good points, some mistaken beliefs and some rather

BLURT OUT

ARE YOU A VACUOUS IMBECILE?

Our sides were just splitting when the just-out (or just-in, depending on how you see it) **Genre: Gay Life/ Style** hit the stands last week. Boasting super-slick stock and grabber departments such as "real man," "muscle man," "pretty man," the mag may be new but it specializes in an old genre of misogyny. Their "Are You Politically Correct?" pop quiz includes the following zingers: "Militant and oppressed lesbians are: useful in a police charge, sisters in the struggle, to be avoided, role models for tomboy." We say **Genre** is good for: a door-stop, cat-box liner, a bog roll.

—Sarah Pettit

sour grapes.

Musto's Madonna piece was commissioned by the editor in chief, not myself, at least a month before your article arrived at OutWeek. I was out of town for some time and actually never saw your piece until after Musto's was in print, just recently. (His article, by the by, certainly did question Her Highness' tactics and motives).

The "lucurious" offices you speak of are located in an old factory loft on West 25th Street that has no walls, little heat (and no hot water) and an array of wires, ducts and tubes hanging overhead. Like almost everyone else at the magazine, the editors work not on desks but on folding tables, located more or less on top of each other. We're lucky to get a lightbulb when a lamp burns out.

My statement about C. Carr spending most of her time "nodding out in the sooty corner of some dark performance space on the Lower East Side" said more about her, and what she doesn't do beyond her assigned beat, than about that scene, its location and what it is all about. I would hope so, since I myself live in some sooty corner of the Lower East Side, directly around the corner, Mr. Waters, from your performance space, which I've come to on several occasions.

Though I think OutWeek, now more than before, does show "positive references to non-whites," we can certainly do much more. I encourage you to propose pieces to the new features editor, Victoria Starr, who is eager for submissions.

RICH DYKE REDUX

When I first heard that this week's cover story was "Rich Dykes" [no. 91, March 27] the images that came to my mind were very different from your cover photo. I visualized a sophisticated, elegant, well-dressed woman. Perhaps a successful entrepreneur, a woman

of her own means. Instead I was disturbed to see your portrayal of a rich dyke as a parody of women. Let's face it, she looks more like a drag queen than a dyke. (Don't misunderstand me—some of my best friends are drag queens.) How many women interviewed in the article would put together a clown outfit like this doll has on? Since there are so few visible lesbians, with or without wealth, why project this image? What would the cover be for a story entitled "Rich Drag Queens?"

Miss Tina
Manhattan

Paul Leone responds for Eva Leonard: We know who you are. Cover model Eva Leonard is a woman and is currently on world tour and cannot be reached for comment. All further inquiries concerning Eva Leonard's clothes and/or gender should be forwarded to me, Paul Leone, Eva Leonard's manager.

Sorry, Maria Maggenti, you have it all wrong about dykes and economics. The unmoneyed lesbian isn't a myth, and finding a half-dozen rich dykes to profile in *OutWeek* won't make her one. Women as a group make only two-thirds of the money men make, but lesbians tend to be even poorer than other women because we don't have access to men's salaries. Didn't anyone ever tell you marriage was fundamentally an economic institution? Do you think lesbians have magically escaped the economic position all other US women share, perhaps via secret injections of money from the Mother Goddess? When Barbara Ehrenreich coined the phrase "the feminization of poverty," she wasn't referring to lipstick and mascara.

Why do you think lesbians have so fewer bars, neighborhoods, businesses, resorts, porn mags and videos than gay men? Differences in how we're socialized to deal with sexuality is one reason, but economic differences

is another, major one. The major division between lesbians and gay men today is class, not ideology.

As for the "surprisingly rich political consciousness" Maggenti finds in rich lesbians, is it possible that that's due to the fact that she found her interview subjects through progressive foundations? Lesbians who contribute to radical causes tend to be rather progressive. Extending this to wealthy dykes as a group seems just a tad too charitable (pardon the phrase) to me. Being uncritical about people with money is probably a fun pastime, but *OutWeek's* readers would be better served by a slightly less rosy portrayal. After reading Maggenti's article, I'm waiting for the *OutWeek* cover stories on "Whites: A Damn Nice Bunch" and "Men: Mainstay of the Gay and Lesbian Community." Last time I looked, class was still a basis for oppression, not just an avenue through which you could occasionally find some nice women willing to bankroll the revolution.

All my love to Anne Rubenstein and Madame X, down-wardly mobile and proud.

Eat the rich.

Donna Minkowitz
Manhattan

Maria Maggenti responds: Yours was exactly the kind of small-minded, cliché-ridden and stereotype-loving response I had anticipated when I set out to write my story on lesbians with money. In the introduction to my piece, I addressed the appalling discrepancies in income between working men and women. I did not, like yourself, fabricate economic facts to serve a particular political agenda. Where have you ever read studies on "Lesbian Wage-Earners in Comparison to Male Wage-Earners?" And where do you get off telling me that marriage is an economic institution, as if I didn't already know that? You claim that the reason we don't "have" all the stuff faggots have is that we have less

money. My research (research, Donna, not political wishful-thinking) revealed that it isn't just because we putatively earn less than men (still an unproven point, in my mind) but because dykes are often closeted about the fact that they do have money and are, as women, less well-socialized to deal with the macho particularities of economic power. Indeed, I mentioned all those "nameless" dykes who won't lift a finger for anything but their credit cards. Lesbians need to take some responsibility for what we do and do not have, Donna, instead of twirling around in a tired old dance of finger-pointing and retrograde political analyses.

My article was about rich dykes talking for themselves and about themselves. If you don't like these women, categorically, because they have money, then you have a little work to do on your notions of sisterhood. Oh, and Donna, valorizing poverty in a city that is crumbling with desperate, hungry people is sick to the point of being obscene, in my mind. If you would prefer a world where everyone is "downwardly mobile and proud" as opposed to a world where everyone had an equal and decent economic chance to make it in this sick capitalistic culture, then you can have your goddamned revolution. I myself am sick of eating spaghetti every night for dinner and fending off creditors until my arms are black and blue. Wake up, Donna Minkowitz, and take off your own rose-colored glasses. Eat the rich, indeed.

REAL RICH DYKES

Regarding Maria Maggenti's excellent piece on wealthy lesbians, I was sorry to see her seem to support the notion that wealth is a big exception in the lesbian world. She did this primarily by focusing on lesbians who inherited money rather than those who get it "the old-fashioned way." Such an editorial focus contributes to the widespread myth

that dykes are generally poor. We are not. Overlooked Opinions in Chicago, the only reputable company that accurately surveys the queer community, did a major economic poll of lesbians and gays last year. They found that while the national median income of all American households is around \$30,000, the national median income of lesbian households is \$41,000 and that of gay male households is \$44,000.

While this clearly shows that gay men earn somewhat more than dykes, it also clearly shows that dyke households earn more than average Americans. It certainly explodes the PC myth that dykes are universally poor.

That myth is extrapolated from the fact that women earn less than men, and that dykes, as women, must therefore be poorer than practically anybody else. But that theory is offset by

many factors that contribute to lesbian economic success. Let's leave aside for the moment the obvious (to me) fact that dykes are simply smarter than most people and look at data even the average straight man would have to agree with: 1) Dykes often realize from adolescence that we're unlikely to get married, and thus begin planning careers at an early age; 2) dykes tend, as a generality, to be more self-suf-

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ficient than straight women; 3) dykes tend, also as a generality, to be more aggressive and less passive than straight women and thus are more likely to succeed at school and in the male-dominated workplace than straight women; 4) most dyke households consist of at least two working, income-producing members, who often stay together in a stable economic unit longer than straights or gay men; 5) while many dykes have kids, fewer of us do than straight women, leaving us more time to earn money and more disposable money to invest than families with children.

Of course these factors, of which the professional women in my circle of dyke lawyers and doctors and educators are well aware, fly in the face of that brand of aggressively self-pitying lesbo rhetoric which dominates so much activism and gay journal-

ism. Many dyke activists seem to have so much invested in the idea that we all *must* be poor that they ignore any evidence to the contrary. That, alas, is why so many of us who have become secure economically avoid the lefty lesbian movement altogether, where we are made to feel suspect, isolated and unsafe. And maybe the fact that we don't participate in activism very often (except by writing checks) contributes to the idea that we don't exist.

None of this negates the very real fact that all women, gay and straight, are economically cheated by this society. We all get paid less across the board, and we all need to fight that injustice together. But dykes, as a group, have significantly narrowed that gap, earn more than the average American and, due to the factors listed above, have triumphed over adversity.

It's too bad we aren't

allowed to feel good about that—both by the patriarchy and, ironically, by the lesbiarchy.

Anna Boyajain
New Haven, Conn.

PS. This moderately rich dyke loves your magazine and Maggenti's writing.

I read with great interest Maria Maggenti's article "The World of Rich Dykes" and was happy to have been a resource for her in her research efforts. I am glad to see that this subject is being addressed. Women with the resources to take a leading philanthropic role in our community are much needed by our many organizations.

I just wanted to add another foundation to the resource directory that you published with the article. I am an officer of the board of directors of the Stonewall Community Foundation, which was established last

year to build an endowment for the future of the gay and lesbian community. So far, Stonewall has given away over \$200,000 to individual funds to support the gay charities of their choice. We help donors plan the most effective gift possible for themselves and for the recipient.

To contact Stonewall, call Tom Keane at (212) 593-4600, or write to him at Stonewall Community Foundation, 825 Third Ave., Suite 3315, New York, NY 10022.

Vivian Shapiro
Manhattan

MORE LAMB SLAM

I think an important subtext has been present in the *Silence of the Lambs* furor and it needs to be outed (although it was mentioned semi-explicitly by one woman in Guy Trebay's hysterical column on Outpost in the Voice).

It seems clear that Jodie

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Foster is an important subcultural hero for lesbians, particularly closeted lesbians, and that they feel that they are being asked to sacrifice her for an issue that is about gay men on the grounds of solidarity—a solidarity that the men have trouble remembering when the tables are turned.

Further, an argument can be made that while *The Silence of the Lambs* might encourage bashing gay men, it could make *women-bashers* think twice before they try anything. I know that women everywhere, straight and lesbian, have fantasized being able to blow away the merely run-of-the-mill sexual psychopaths our society calls "normal" men who relentlessly harass them with impunity on every block of every city and town, day and night. A number of women have told me they were thrilled to see a woman portrayed as strong, intelligent and capable (of outsmarting, outgunning men). Men need to recognize that all women feel that all men are violent, irrational and dangerous to them and that we are. Not each one of us personally, perhaps, but as a gender.

I'd guess Jodie Foster feels this way herself for reasons too obvious to belabor. The heat Jodie Foster is taking personally is unjustified and cruel. She is not a run-of-the-mill celebrity, she has a history of being unwittingly associated with psychotic male violence, both from Martin Scorsese and John Hinckley. Furthermore, isn't it time to discuss a women's perspective on outing? Particularly on the outing of women? Mr. Signorile is disingenuous to use the "they-have-enough-money-in-the-bank-to-never-work-again" argument about a performer's fears concerning outing. He knows well that performers do it for the attention, not the money. How much money would it take for him to give up his public voice or, for that matter, forswear ALL CAPS for life? Not that I'm

NIGHTMARE of the Week



...but how
can you
measure
their
character
growth?

Don't forget to check under your bed this week for the "Reverend" Donald Wildmon. This slippery moralist heads the American Family Association, a hate-engendering right-wing cult located in Tupelo, Miss., and bides his time watch-dogging our "values." His most recent *idée fixe* is Todd Haynes' (our cover boy) *Poison*, which he thinks is violent and pornographic. Well, Wildmon, we like social critique and sodomy, and while it may make you sweat, it's worth noting that the nuclear family is one of the most violent institutions in our twisted culture. Nothing like wife-battery, incest and child-abuse to boost our morals, eh, Don?

against outing in a mundane, factual sort of mode: the more, the better. Outing as punishment is a tricky concept as Mr. Signorile has often acknowledged. Nor do I think Ms. Foster's career will actually be hurt if the public knows she's a lesbian. (Confidential to the brilliantly named Outpost guys: You got your internalized homophobia mixed up in your anger about closeted high-profile gays and produced what looked like a viciously homophobic set of posters. You have to tell people what side you're on,

guys. Your posters attack Merv and Jodie for being gay, not for not being out. "We're here, we're queer" is not political until you add "get used to it.")

Getting back to *SOL*, I don't mean to imply that the movie is unobjectionable, but Demme is the culprit and should be our target. He made the villain a cross-dressing, gay-psychopath stereotype. At last count, how many movies had he made with a gay hero? Zero. Did the villain "happen" to look black and mention once that he

was Black but we weren't supposed to take him for a black person? Of course not.

Michael Longacre
Manhattan

In all of the uproar over *The Silence of the Lambs*, I believe an important distinction has been missed: the difference between killer Jame Gumb's sexuality and how it is interpreted by the average moviegoer. Most of the letter-writers in this column have rushed to attack the movie as homophobic, even though most of the letter-writers seem not to have read Thomas Harris' novel.

First off, Jame Gumb is *not* gay in the novel or in the movie. In both works, he is very much asexual. Gumb is attempting to change his sex, which is why he is killing women. This has nothing to do with misogyny. In fact, in his own twisted way, Gumb finds being a woman more desirable than being a man. But the closest he can get is wearing their skin, since the sex-change clinics rejected his applications due to his criminal past.

In both works, Gumb had a gay lover whom he killed. The gay affair, the only one he ever had, was his first attempt to change himself in this story of metamorphosis; the attempt failed. Now obviously, if someone has a gay affair, it does not mean they are gay. As a gay man, I had a straight affair at one point in my life; that did not make me straight. Michelangelo Signorile's failure to understand this point makes his rallying of the gay and lesbian community against the film reprehensible.

Neither the film (nor the novel) ever comes right out and says Jame Gumb is straight; the writers of both works must have assumed most people would have the sense to realize Gumb was sexually confused, not gay. I saw the movie with two other gay men and none of us were offended. I do think this point could have been made a little clearer.

But I think a lot of the debate about Gumb's stereotypically gay characteristics (the nipple ring, the poodle Precious, cross-dressing, etc.) has done more to emphasize these as gay traits than the film ever did. Most intelligent, straight moviegoers would probably not make this connection, or, if they did, they would have written it off as stereotyping and not reflective of reality. The film makes it clear that these are things associated with Gumb and not all gays. I don't believe Thomas Harris ever intended for Gumb to be a gay prototype, nor does director Jonathan Demme present him as such.

But just for the sake of argument, let's suppose Jame Gumb is as gay as a daisy in May, a cliché coming true. The real problem then with characters like Jame Gumb (or similar characters in *Psycho* or

Dressed to Kill) is not them; the problem is there are not enough positive gay characters to balance against the negative ones.

You never hear heterosexuals complaining about, say, a womanizing male character in a movie. Now, stereotypically, straight men are womanizers, right? Why don't they turn out in droves to protest Andrew Dice Clay *et al*? Because there are also movies showing men as sensitive, respectful people.

That's what Signorile should be rallying for: movies about gay cops, gay politicians, gay astronauts, gay soldiers, etc. That's what we need: movies about the positive side of gay life, movies where their sexual orientation is incidental. The TV movie *When the Bough Breaks*, where Richard Masur played a detective who just happened to be gay, is an excellent example. Twenty years from

now, all of this hubbub will be forgotten or regarded as ignorance. Positive gay characters in film and novels, like Masur's, won't be forgotten. Why? Because it's the good things in life you remember.

As a final note, I think *OutWeek* should think twice about running ads for the movie *The Doors*. Andy Warhol, as portrayed by Crispin Glover, comes off as a mincing, swishing art-fag. Read: stereotype. It's almost as if Oliver Stone, in the process of bashing New York in general, told Glover to turn Warhol into a *Saturday Night Live* skit along the lines of *SNL*'s Harvey Fierstein parody. If Signorile wants something to be justifiably angry about, then he should go see the movie (if he hasn't already) and hound Stone and Glover about the film's slanderous and fictionalized portrayal

of Warhol.

Scott E. Hummel
Manhattan

Michelangelo Signorile responds: Oh, dear Jesus, how many times will I say the same things over and over again? I have, time after time, called for positive images of queers—and have never, ever called for censorship of negative ones. I just ask that critics point them out and understand that much of America is not as educated and perceptive as yourself and your friends, directly due to the crap that Hollywood continually serves up. As for *The Doors* issue, I leave that to queer reviewers to take on. I, as a media and gossip columnist, came in on *The Silence of the Lambs* debacle because it had fast become a media debate involving GLAAD, mainstream newspapers, supermarket tab-

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WHEN CARTOON CHARACTERS REDECORATE



oids and a silent, closeted star.

HINCKLEY AND FOSTER

I'm writing to express outrage at Eric M. Pollard's letter concerning John Hinckley and Jodie Foster [no. 92, Apr. 3]. His smug violation of a former client's confidentiality in a letter to a national magazine (and *OutWeek's* bland decision to go ahead and print it) is offensive enough. I'm sure he was taught in his clinical psychology program to respect the rights of the mentally ill.

I was also angered by Mr. Pollard's self-serving decision to tell Hinckley about Jodie Foster's alleged sexuality. The furnishing of this information seems to have added fuel to Hinckley's current hatred of the actress ("She'll lie, she'll eat you for breakfast"), certainly a dangerous thing to do if Hinckley is ever released on parole.

In addition, by reporting Jodie Foster's alleged sexuality on the basis of attendance at one Yalesbian meeting, Mr. Pollard succumbs to the worst temptations of outing. He does this in ignorance of bisexuality, in ignorance of the possibility of change in sexuality over time and in ignorance of the right of a lesbian or bisexual to come out to their family and friends before they are outed to every American, especially potentially violent Americans like Hinckley.

Hiro Yoshikawa
Manhattan

HAF AGAIN

We, members of Latino Gay Men of New York, would like to express our profound displeasure at ACT UP for its behavior toward the Hispanic AIDS Forum, or HAF. We, members of the ethnic group in this city with perhaps the highest incidence of HIV-infection—some of us actually infected and in treatment—urge ACT UP to stop a campaign that has sought to address in the most cavalier and infantile manner the

very complex situation surrounding HAF. We are particularly troubled by the fact that, by failing to prevent a group of opportunists from orchestrating this folly, ACT UP threatens to create a rift between itself and gay Latinos at a time when cooperation, not cannibalism, is most essential in order to defeat the AIDS epidemic.

ACT UP has sometimes attempted, but has more often than not failed, to adjust its political analysis in order to accommodate the reality, experiences and accumulated wisdom of people of color. Even if it wields a Latino Caucus, ACT UP remains, institutionally, a creature ensouled with a white spirit which identifies opponents and chooses tactics according to the lessons of the white middle-class experience. The war against HAF bears eloquent witness to the accuracy of our perception. In its campaign, ACT UP has been loyal to the American myth which asserts that in this country we are all equally positioned, all equally capable of effecting change and, most ominously, all equally responsible when change is not forthcoming. Thus, in ACT UP's rhetoric, HAF is transfigured from an institution battling the crisis, however imperfectly, into a cause of the crisis. ACT UP should comprehend that HAF came into being because the Latino/a community was being overlooked by white AIDS organizations. We wonder, With what does ACT UP plan to substitute HAF? Or does ACT UP think that pontificating and repeating tired slogans will save a single Latino's or Latina's life?

Furthermore, for all its professed concern for the Latino/a community, the fact is that ACT UP had no quarrel with HAF until after HAF had its quarrel with those members of ACT UP who were once employed by HAF. It would seem that ACT UP has confused the community with itself, the struggle to provide more and better services to the ill, with the struggle to get for itself effective representation in

Corrections

* Due to an editing error, a confusing bit of misinformation was inserted into Joe E. Jeffreys' piece on Charles Busch (issue no. 93, April 10). In Busch's new play, *Red Scare*, it is Mr. Busch, and not one of his characters, who has penned a scene about a character who is blacklisted.

* Due to an editing error in the news section of the same issue, the name of the gay man who successfully won the right to adopt a child in Florida was misspelled. It is Ed Seebol.

* And in the analysis of current court challenges to phone-sex operations around the country, an editing error led to the misrepresentation of the research done for an *OutWeek* article on the same subject last year. While that article found that the absence of phone-sex advertising would have dire financial implications for most of the country's lesbian and gay publications, it never concluded that many would "simply go out of business," as last week's article erroneously reported.

every board and in every agency. We hope that ACT UP will not subject other AIDS organizations to the blackmail which will inevitably result from such self-aggrandizing confusion.

Our criticism of ACT UP should not be interpreted as a blind support for HAF, or anyone else, which arises from shared ethnicity. Even within its constraints, we believe that HAF can do more and better than it has until now. We will offer HAF our ideas, but we will also offer HAF the necessary cooperation to carry them out because we understand that activism requires not only a will to denounce and to yell but also a commitment to create and to transform. We have no reason to believe that our overtures will be spurned.

We would also like to clarify that, notwithstanding our disagreement with ACT UP, we will not incur the irresponsibility of denying its past and present accomplishments. We also realize that there is significant dissension within ACT UP on the subject of HAF. But the fact that ACT UP has done a lot of good or that some members of ACT UP disagree on the manner in which their peers have been behaving cannot

keep us silent in the present circumstances. ACT UP is hollering empty rhetoric and doing nothing constructive for the Latina/o community. We deserve better than that.

Latino Gay Men of New York

SOUL OF DISCRETION

In spite of the fact that I am a loyal subscriber, each and every issue of *OutWeek* that I receive offends me greatly. Nowhere on your subscription mailing envelopes does the back address say "*OutWeek*, the Lesbian and Gay Newsmagazine." I can only imagine the damage that a consistent, recurring, "self-loathing" message like a "discreet back address" can cause.

Sid Wagner
Los Angeles

All letters to the editor must include a name, address and daytime phone, although names may be withheld at the author's request. *OutWeek* reserves the right to edit letters for clarity and space considerations.

news

Needle-Exchange Trial Unites Old Foes in the Common Goal of AIDS Prevention

by Duncan Osborne

NEW YORK—Ten needle-exchange advocates, arrested more than a year ago on misdemeanor charges of needle possession, will go to court April 8, where attorneys will present a necessity defense that will highlight New York City's response to the HIV epidemic among IV-drug users, claiming that clean needle distribution is necessary as a public health measure to stem the further

spread of HIV infection in a population already devastated by AIDS.

State legislators, including New York State's first openly gay elected official, will attend a press conference on the courthouse steps the first day of the trial to announce bills they have introduced in Albany which would decriminalize needle possession.

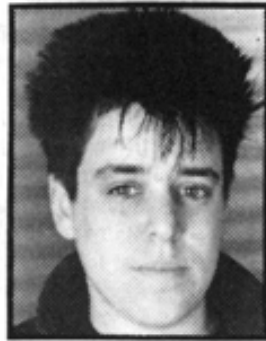
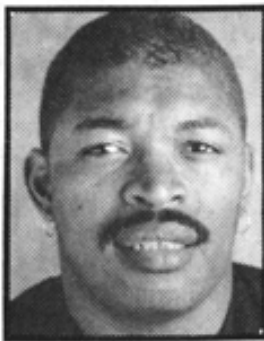
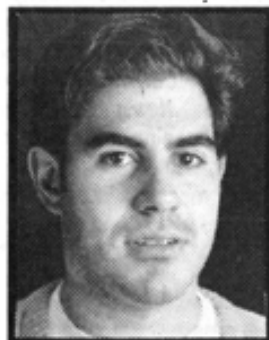
One of the defense's star witnesses, former Commissioner of Health Stephen

Joseph, is a former nemesis of many AIDS activists who has apparently found some common ground with them on this issue.

And the judge in the case, Laura Drager, will not be an unfamiliar face for many in the courtroom, either.

The defense will concede that their clients did in fact possess the needles but that their actions were necessary and justified to prevent IV-drug users from acquiring HIV through needle-sharing. To win their case on a necessity defense, attorneys must prove that the danger to IV-drug users is immediate and that illegal needle possession is less onerous than the damage needle-advocates sought to prevent.

"One of the things it is important to us to show is that as a public health matter, needle exchange is necessary," said Jill Harris, one of two attorneys for the 10 defendants who were arrested on March



NEEDLE IN A HAYSTACK... defendants, clock-

wise from upper left: Gregg Bordowitz, Kathy Otter, Cynthia Cochran, Richard Blovich, Monica Pearl, Dan Keith Williams, Debbie Levine

Photos: T.L. Litt/OutWeek

6, 1990, as they attempted to distribute clean needles to IV drug users on Manhattan's Lower East Side.

The defense team will present witnesses, including public health officials, drug-treatment professionals and former and current IV-drug users, who attorneys say will paint a picture of immediate peril to IV-drug users who share "dirty" needles. The defendants say this strategy will prove their assertion that possessing needles with the intent to distribute to prevent the spread of AIDS is not a crime.

"We are saying the danger is imminent. The next time a drug user puts a needle in his or her arm, there is a high probability that if it is a shared needle, it is an HIV-infected needle," said Mike Spiegel, the second attorney on the defense team. "You have to offer evidence that the violation was a lesser evil than the imminent injury."

The Manhattan DA's office, which is prosecuting the case, declined to comment, but defense attorney Harris speculated that Assistant District Attorney Michael Solomon will suggest that the defendants were merely demonstrating against the needle law and not attempting to save lives. The necessity-defense statute states that the defendants' actions cannot be only an expression of disagreement with the particular law.

Assessments of the number of New York City's estimated 250,000 IV-drug users infected with HIV run as high as 60 percent, and, according to New York City health department figures, IV-drug users constitute 42 percent of the total cases of AIDS reported to date.

Defendants include ACT UP members Gregg Bordowitz, Cynthia Cochran, Richard Elovich, Debbie Levine, Kathy Otter, Monica Pearl and Dan Williams. The ACT UP members were joined by Jon Parker and Velma Campbell, members of the Boston-based National AIDS Brigade, which attempts to distribute clean needles nationwide. One other defendant, Phil Flores, who is homeless, could not be reached by press time. The needle-possession charge is a misdemeanor and carries a maximum of six months jail time.

When arrested, the defendants were also distributing bleach, condoms and safer-sex information and needle-cleaning kits and instructions.

The trial will feature more than one ironic twist.

For starters, former New York City commissioner of health, Dr. Stephen Joseph, will testify for the defense. Joseph's tenure at the Department of Health was marked by a stormy relationship with AIDS activists that included two sit-ins by activists in his office.

Though activists have slammed the current Commissioner of Health, Dr. Woodrow Myers and, in some instances, waxed nostalgic for Joseph's more hands-on style, the mention of Joseph's name as a defense witness at a recent ACT UP general meeting drew hisses from the crowd.

Joseph instituted the only officially sanctioned clean-needle-exchange program in New York state during his time at the Department of Health. That program, begun in November of 1988, was slated to operate out of four sites around the city,

but community opposition forced Joseph to scale back the distribution and run it out of the health department's administrative offices in Lower Manhattan.

Although the program managed to serve only a few hundred users, Joseph contended that the program was a success. Blood tests run on returned "dirty" needles indicated users were cleaning needles and not sharing them. And Joseph claimed that the program was a "bridge to treatment," speeding users' entry into treatment programs.

Nevertheless, Mayor David Dinkins, who opposed the program, along with a majority of the state's African-American political leaders, shut it down soon after he took office.

In another twist of fate, Judge Laura Drager, who presided over the trial of 11

see NEEDLE on page 86

CALIFORNIA LAWYER: CLEAN NEEDLES A NECESSITY

SAN FRANCISCO—A judge in nearby San Mateo County is allowing attorneys to use a necessity defense to demonstrate the reasons why their clients exchanged dirty needles for clean ones with IV-drug users.

According to a report in the San Francisco *Sentinel*, two AIDS outreach workers were arrested last September outside a methadone treatment center while exchanging needles.

Joey Tranchina, California director of the National AIDS Brigade, and Camille Anacabe, a staffer at Prevention Point, which also works with IV-drug users, were allegedly distributing the clean needles to prevent the

spread of AIDS.

"This is not simply a matter of people possessing hypodermic syringes," Anacabe told *OutWeek*. "The evidence was pretty compelling that San Mateo County is at this point in time on the brink of a potentially serious problem in terms of HIV infection among injection-drug users."

The necessity defense suggests a crime can be committed to prevent a greater harm from happening.

Anacabe says that the laws regarding the possession and distribution of needles in California were not written with the AIDS epidemic in mind.

—Lowell B. Denney III



Love and Death, Sex and Taxes, God, *Poison* and the NEA

by Avril McDonald
and Andrew Miller
with wire reports by Cliff O'Neill, John
Zeh and Rex Wockner

John Frohnmayer, the embattled chair of the National Endowment for the Arts, or NEA, trying to steer a course through the quagmire of national funding for the arts, has once again ended up in troubled waters, under attack from all sides for being unable to make the NEA all things to all people.

Currently, Frohnmayer is under attack from the religious right for his organization's \$25,000 post-production grant to the award-winning film *Poison*,

which opened in New York last Friday. Directed by gay filmmaker Todd Haynes, the \$250,000 movie, based in part on the novels of the late gay writer Jean Genêt, depicts, among other things, forced sex between men in prison.

NEWS ANALYSIS

It has been, predictably, decried by the Rev. Donald Wildmon and his Tupelo, Miss.-based American Family Association as pornographic and described as "incredibly dangerous" by Dee Dickelman of Family Issues in Government and the Child Protection Program. "It's so repulsive, I'd

like to soak myself in Clorox," Dickelman reportedly declared.

Meanwhile, Ralph Reed, the leader of erstwhile presidential candidate Rev. Pat Robertson's Christian Coalition, compared the NEA's funding for *Poison* to giving federal funds to *Playboy* magazine and called for Frohnmayer's resignation and the abolition of the NEA. Representatives from a dozen other conservative groups who attended a special April 1 screening of the film at the NEA are backing Reed's demands. And the screaming right-wing tabloid of the nation's capital, the *Washington Times*, called Haynes "the Fellini of fellatio" in a recent editorial.

ACT UP PROTESTS ON ITS 4TH ANNIVERSARY



Photo: Ellen B. Neipris/OutWeek

NEW YORK—Nearly 300 loud, angry members of ACT UP celebrated the AIDS activist organization's fourth anniversary last week with a demonstration outside the city headquarters of Gov. Mario Cuomo.

The action was called to protest Cuomo's proposed budget,

which activists say will cut per-case AIDS spending by 31 percent and will reduce Medicaid expenditures by \$875 million.

"AIDS services in New York are already drastically under-staffed and -funded," commented Mike Frisch, a member of ACT UP. "Now Cuomo has proposed to cut back these services. These cuts will kill."

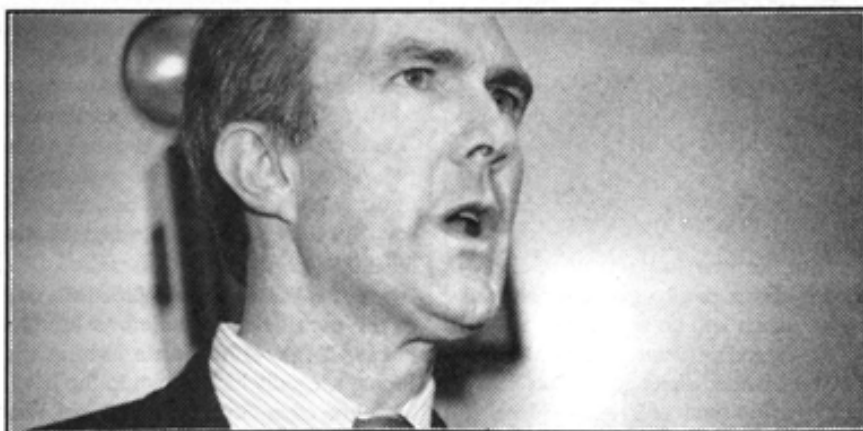
Steve Villano, a spokesperson for Cuomo, responded that the governor made increasing AIDS spending, even with the constraints imposed on the state budget by the deficit, a priority, and stated that the amount allocated to AIDS in the budget has actually gone up. "We believe that it comes to a 25 percent increase," Villano said.

"We agree with ACT UP that it is not enough," Villano added. "When you have an illness that is ravaging the population, of course it's not enough."

And there was a great deal of grumbling among the protesters about the lackluster quality of the anniversary demonstration, which paled in comparison to the size of those in previous years.

The action, which consisted of a moving picket and a flash of guerrilla theater, took place during the April 2 morning rush-hour outside the state executive's local offices in the World Trade Center.

—Nina Reyes



ANTIDOTE—NEA's John Frohnmayer (top) and *Poison's* Todd Haynes

The Legacy of Mapplethorpe's Bullwhip

But despite the right's attempt to create a replay of last year's controversy over what the NEA does with its money and whether the federal government should give it anymore, a backlash against the reactionary, censorious debate that played itself out on the floors of both houses of Congress may find Wildmon and his colleagues spitting into the proverbial wind.

Sparked by an NEA-funded exhibition of the photographs of the late gay photographer Robert Mapplethorpe in a gallery near the Capitol, pressure from the right resulted in the "defunding" of four performance artists, three of whom are gay and all of whom deal with sexual themes in their work. An anti-obscenity proviso was also attached to all NEA grants, which accepting artists are asked to sign. But then Congress voted overwhelmingly in favor of funding the arts agency for several more years.

Frohnmayer has also reportedly been chastised by the White House for continuing to embroil the NEA in controversy. "He's not our favorite agency head," an

unidentified senior White House official recently told the *Los Angeles Times*. "If he doesn't keep his nose clean...there may be a requirement for the White House to make another assessment."

But Congress itself seems reluctant to further fan the flames of the fracas. According to the *Village Voice*, even though Wildmon's crew has been flooding the House and Senate with inflammatory letters, when Frohnmayer appeared before a Senate appropriations committee on March 29, none of the senators asked

about them. In fact, Sen. Thad Cochran, a Republican from Wildmon's home state, reportedly told Frohnmayer: "There are going to be letters continually written and received by members of Congress....You wouldn't object if we send those over to you to help us answer?"

The scene stands in stark contrast to the image of New York Republican Sen. Al D'Amato tearing up the catalogue from the Mapplethorpe exhibit on the floor of the Senate not two years ago.

Prurient, Obscene, Indecent, Indifferent

Frohnmayer defended Haynes' film before the senators, noting that NEA funders had been fully aware of *Poison's* content when they made the grant, citing its grand jury prize at the prestigious Sundance Film Festival earlier this year and adding: "Taken as a whole, the film illustrates the destructive effect of violence. It is neither prurient nor obscene."

Haynes himself has acknowledged the jagged edges of his movie. "The film does deal with various kinds of social deviance," he said. "The film is not meant for every general audience."

But reports from a long-sought March 6 meeting between Frohnmayer and lobbyists from the National Gay and Lesbian Task Force seem to indicate that such subject matters are OK by him. During that meeting, Frohnmayer reportedly said that he would not attempt to be a "decency czar" in judging arts grants.

He also promised to include lesbians and gay men on the review panels that must establish the congressionally mandated "decency standard," which requires that the NEA chair insure that "artistic excellence and artistic merit are

See NEEDLE on page 23

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OUTTAKES

TWO GAY MEN ATTACKED NEAR EAST VILLAGE BAR

NEW YORK — A man on his way home from an East Village bar, was allegedly kicked, punched and bloodied last week by one of two men who followed him and a friend, shouting anti-gay slurs.

But the two suspects were apprehended after a passing police cruiser was flagged down and an eyewitness pointed out the alleged assailants, who had slipped into the crowded street bazaar that forms each night just south of St. Mark's Place.

Bill Bytsura, 34, an East Village photographer who often free-lances for this magazine, was walking home with a friend from the Bar, at Second Avenue and East 4th Street, at about 2:30 am on Thursday, March 28, when two men began shouting at them and following

them up Second Avenue, he said.

At the corner of East 7th Street, one of the men, later identified as Freddie Fields, 25, of 1978 Morris Ave. in the Bronx, allegedly kicked him in the head, while the other, Scott Walker, 23, of 3495 DeKalb Ave. in the Bronx, turned his attention to his friend, according to the police report.

Fields allegedly continued to kick Bytsura in the face, even as he attempted to call 911 from a pay phone. Bytsura suffered a black eye and a bloody nose

eye

SPY

by ELLEN
B. NEIPRIS



SHERIDAN SQUARE, GREENWICH VILLAGE—While patrons of many Christopher Street bars, some hatted to rival the Ladies Who Lunch, engaged in a little Easter egg hunting on their own turf, Tim (*avec chapeau*) and Joe, the bonnet's creator, preferred to rise to the occasion and roam the Easter Day streets.

"We're just two bunnies looking for a basket," Joe commented.
Simply hare-raising.



queer planet

by REX WOCKNER

SWITZERLAND: The hopelessly *anal* Swiss secret police have 900,000 index cards on the activities of gays, Jehovah's Witnesses and other persons considered "against the army and state." This is quite illegal, and a parliamentary commission established to investigate the scandal is not amused. The police have defended their activities by arguing that gays, who were listed in the category "perverted disposition," are "blackmailable" and therefore a "security risk." During the course of the investigation, three branches of the secret police have been dissolved, according to the German gay magazine *Magnus*.

MEXICO: Maybe AIDS isn't a gay disease, but the International Lesbian and Gay Association, or ILGA, has changed the dates of its 13th annual conference in Guadalajara, Mexico, to avoid conflict with the VII International Conference on AIDS in Florence, Italy. Organizers are urging delegates to get their registration forms and fees in pronto for the June 30-July 6 gathering. Write to: ILGA 13th Annual Conference, Ana Isabel Lopez Garcia, c/o Patricia Trujillo Avila, PO Box 1-2497, Administracion de Correos #1, CP 44100 Guadalajara, Jalisco, Mexico. Registration, lodging and food is \$350 for the week.

PUERTO RICO: First it was ACT UP. And now the queer press has arrived in the Caribbean. *Caribbean Heat* is published monthly in the San Juan suburb of Santurce. The magazine is features-oriented and about one-third *en espanol*. To subscribe, write to: 106 de Diego Ave., Box 78, Santurce, Puerto Rico 00907.

CZECHOSLOVAKIA: When this reporter drove from Vienna to Bratislava, Czechoslovakia, in 1989, Bratislava was the grayest, drabdest, ugliest, deadiest city he had ever set foot in. And the tediously serious Czech border guards were slow, stern and agonizingly suspicious. Well, that was then, and this is now. More than 400 homosexuals staged the largest gay event in the history of Slovakia (Bratislava is the capital) on Feb. 16. Billed as "Carnival," the day featured dancing, raffles and other merrymaking. It was sponsored by Ganymedes, Bratislava's only gay rights group.

Earlier in the day, gay groups from across Czechoslovakia—united under the banner Union of Homosexual Citizens Organizations (SOHO)—held a national mini-conference. ILGA Co-Secretary General John Clark addressed the gathering. "It was electrifying," he said later by phone from his home in Vienna. "One year ago there was absolutely nothing in this part of the world—not an iota of any gay and lesbian aura." (You tell it like it was, honey.) Under SOHO's guidance, Czechoslovakia has become one of only a handful of nations actively considering the legalization of gay and lesbian marriage, which, to date, is only permitted in Denmark.

NEWS FROM AROUND THE WORLD

partnership may be done only by one of the partners, who must file a termination statement with the county clerk.

—Avril McDonald/New York

CITY COUNCIL CONSIDERS CUTS IN AGENCIES CRUCIAL FOR GAYS

NEW YORK—In its required comments on Mayor David Dinkins preliminary budget made last week, the City Council flexed its recently developed budgetary muscles granted under the city's new charter. Although a number of proposals put forward by the City Council would have a dramatic and sure-felt impact on city AIDS and drug-treatment programs, one proposal made by the chair of the City Council's Finance Committee on a national radio news program is now being termed an error.

On a recent program on National Public Radio, Brooklyn councilman Herbert Berman suggested that the mandate of the city's Human Rights Commission is duplicated by state and federal agencies and that eliminating the commission would assist in closing the city's budget gap now put at \$2.5 billion for this fiscal year and estimated at \$3 billion for the coming fiscal year.

"He misspoke himself," Peg Breen, spokesperson for the City Council, later commented. "He must have meant reductions—or was referring to another agency. In the view of the City Council, the Human Rights Commission is exempt from elimination, but not from cuts."

According to Breen, the cuts in the commission's budget suggested by the City Council approximate those made by the mayor, although the council does recommend consolidating the commission's nine field offices.

The Human Rights Commission's spokesperson, Lonnie Soury, told *Out-Week*, "We feel very strongly that our efforts are not duplicated elsewhere."

The commission, budgeted at \$11

million with a staff of 230, has achieved a high profile under its current, openly gay commissioner, Dennis deLeon. And it has become particularly important to the gay and lesbian community, which is not protected from discrimination by any state or federal statute.

Other proposals made by the City Council include eliminating the Department of Mental Health entirely. In the view of the council, that department "serves basically as a pass through agency for contracts with



DENNIS DELEON

Mental Health providers."

The Department of Mental Health is headed by Dr. Billy Jones, who is also gay. The City Council proposal would vest the functions of Jones' agency in the Department of Health for a savings of \$5 million.

Though the proposals do not enter into great detail, the City Council would also remove all AIDS services from the Human Resources Administration and place those services in the Department of Health. And the city's Health and Hospitals Corporation would become responsible for all drug-treatment programs in order to improve coordination of policy, planning and service delivery.

The Dinkins administration will now consider the council's recommendations and submit its proposed executive budget by April 25.

—Duncan Osborne



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SEX SHOP GUILTY OF AIDS BIAS

NEW YORK—A former employee of the Pleasure Chest, a sex-novelty shop in the West Village, successfully sued his erstwhile employer, claiming that he was illegally fired on the basis of perceived AIDS-related disability, the city's human rights commission announced last week.

The decision, handed down by the New York State Supreme Court, found that "John Doe" suffered discrimination when he was fired for his "funereal" appearance. Doe's termination came shortly after the owner of the Pleasure Chest died of AIDS, and was ordered by

Patrick Deveney, the executor of, and heir to, the Pleasure Chest owner's estate.

The Commission on Human Rights said that Doe was fired after Deveney made comments on his appearance and its potential impact on sales. The court awarded Doe more than \$25,000 in damages and ordered that he be offered the right of first refusal to any open managerial or sales position in the store.

"It's a great victory for me and the community that has stood behind me in this fight for people with AIDS or those perceived to have AIDS," Doe said after the decision. "I went through hell, but I loved my job, and I'd go back to work tomorrow."

Deveney declined to return repeated phone calls from *OutWeek*.

—Nina Reyes

ILLINOIS HIGH COURT UPHOLDS DEATH PENALTY IN GAY-BASH MURDER

SPRINGFIELD, Ill.—The Illinois Supreme Court on March 28 upheld the death-penalty conviction of a murderer who killed because he hated gays.

Richard Nitz, of downstate Carbondale, murdered 23-year-old Michael Miley in 1988 when Miley went to Nitz's trailer to complain about Nitz's frequent

RIM SHOTS

NOT JUST THE
FACTS

by **ANDREW MILLER**
with reporting by Allen White

CITIES OF DESIRE: Good news from around the country has been cascading in to Rim Shots Central. In **Pittsburgh**, activists recently crushed a right-wing attempt to repeal a municipal gay rights ordinance adopted last year by documenting over 5,000 invalid signatures on the petition...More than 45 **Minneapolis** couples registered their domestic partnerships with City Hall on the first day of spring, taking advantage of an ordinance passed by the City Council in January....A lawsuit was filed in **Indianapolis** by Lambda Legal Defense Fund under a state insurance regulation that prohibits discrimination based on sexual orientation, on behalf of a gay male employee of the local opera company, who was denied group health insurance....A **Columbus**, Ohio, appellate court ruled that the state's domestic violence law must be interpreted to cover lesbian and gay domestic partners, concluding that the statute should "provide protection to persons who are cohabiting, regardless of their sex..." Glen Maxey, the executive director of the Lesbian and Gay Rights Lobby of Texas, relinquished his lobbying activities in order to take his seat in **Austin** as the state's first openly gay member of the House of Representatives...And on his way out of town, **San Francisco** Mayor Art Agnos designated Supervisor Roberta Achtenberg "Acting Mayor," making her, however briefly, the first lesbian mayor of a major city. Achtenberg spent the day holding receptions, issuing proclamation and soaking up the much-deserved attention. (The first gay Acting Mayor was Harvey Milk, tapped by then-Mayor George Moscone, who "spent the rest of the

morning privately speculating to friends on the merits of the mayor's massive desk as a seduction site for any of a number of handsome young City Hall bureaucrats," according to Randy Shiels' *The Mayor of Castro Street*.)

ALMA MATER WAS A LESBIAN: When gay artist Rob Clarke's male nudes were covered over by museum curators at **Rutgers University's** Mason Gross School of the Arts' annual show of students' work for the benefit of a large group of schoolchildren who had come to see the exhibit, Clarke's peers got pissed. They reportedly returned later that week, handed the curator a statement on homophobia and proceeded to drape their own artwork in protest...Citing a philosophical opposition to the establishment of alumni subgroups, the director of alumni affairs at **Dartmouth** reportedly denied that university's gay and lesbian alumni group official recognition, even though the school already recognizes alumni groups for Blacks, Native Americans and lawyers...The vice president for student affairs at the University of **Notre Dame** reportedly ordered the editor of the school's newspaper to censor an ad placed by Notre Dame's unofficial lesbian and gay group, announcing the formation of a gay and lesbian alumni association, or face expulsion from free offices at the student union. The *Observer's* editor blasted the order in an editorial, and, citing the paper's support, the gay group decided to pull the ad. (For more info on the new group, write to: Box 194, Notre Dame, IN 46556, or call Mike Miller at (219) 237-0788...A gay San Francisco couple, both of whom died of AIDS, set up a \$200,000 scholarship fund for gay and lesbian students at **Stanford, UC/Berkeley** and **San Francisco State**...Lesbian and gay alumni of **Kent State** will be celebrating the 20th anniversary of the Kent Gay and Lesbian Foundation, which in the '70s used to be the Kent Gay Liberation Front, as part of the group's annual conference, April 12-14. (For more info, call (216)-672-2068).

harassment of gays. Nitz beat Miley with a baseball bat then put Miley in the trunk of a car, drove him to a wooded area, shot him in the head, cut off his head and then disposed of the head.

Nitz's wife Rita assisted in the murder and is serving a life sentence without possibility of parole.

Among the key issues decided by the Supreme Court was the question of whether Nitz's self-professed hatred of gays could be introduced as evidence of his motive for killing a gay man.

The court concurred with the state's contention that bias against a group could be shown to be a motive for violence against a member of that group.

Testimony in the case established that Nitz regularly harassed gays and once spoke of his gay-bashing activities in a TV interview.

State Attorney General Roland Burris praised the Supreme Court's ruling, saying that it "reinforces our firm belief that prejudice can never justify violence or murder."

"The extraordinary viciousness of Nitz's crime is just one manifestation of a very ugly trend toward violence and abuse of minority groups," Burris said.

"The court has indicated, however, that this trend is not acceptable, it is not defensible, and it is never justifiable. Studies have shown that the gay community is the most frequent target of hate crimes," Burris added. "But we should never tolerate violence against any group, regardless of their race, religion or sexual orientation."

The Supreme Court set a Sept. 11 execution date for Nitz, but it will likely be postponed as the appeals process continues.

—Rex Wockner/Chicago

CLEVE JONES TO RUN FOR SF ASSEMBLY SEAT

SAN FRANCISCO—Cleve Jones, who established a name for himself as the creator of the Names Project Quilt, has declared his candidacy for the 16th Assembly District seat in California.

Jones' political career began with an internship for San Francisco Supervisor Harvey Milk, and, since Milk's slaying,



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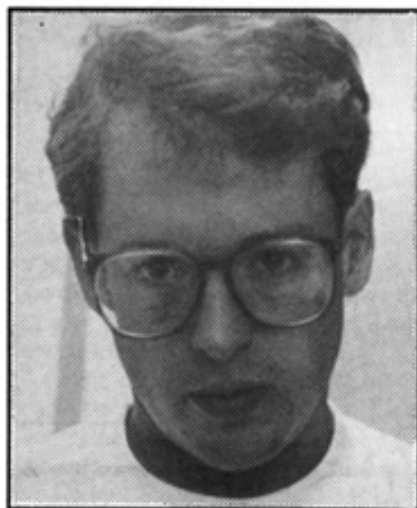
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CLEVE JONES

Jones has coordinated the annual candlelight march to honor Milk and Mayor George Moscone.

Supervisor Harry Britt is also considering entering the race but reportedly would not run against Jones or John Burton, the current assemblyman, who may announce his intention to step down at the end of his term, according to published reports.

The 16th District encompasses the city and county of San Francisco.

Jones, who is HIV-positive, told *OutWeek* that this particular district has been dramatically affected by the HIV epidemic. He feels that the California Legislature has not moved fast enough to address the problem.

"I'm hoping gays and lesbians, and everyone who is concerned with HIV, will see a reason to support my campaign," Jones says, "because the steps taken by the California Legislature will have a profound national impact."

Reports of Jones' intentions originally appeared in the *Bay Area Reporter* and the *San Francisco Sentinel*.

—Lowell B. Denney III

NEW GAY CREDIT CREATES STAMPEDE OF INTEREST

DALLAS—The Dallas Gay Alliance Credit Union is drowning in applications for the world's first gay credit card. No

fewer than 3,500 requests have poured in so far.

"We're astonished at the response," said DGA Credit Union President Dan Wallace. "We had 500 information packets ready, and they were gone in three days [after the news stories broke]."

"It's a wonderful position to be in," added DGA's William Waybourn, the man who thought up the idea of a gay credit union.

"We knew that gay men and women are entitled to be in control of their own financial institutions, and it looks like we're going to have a very successful one."

The credit union is receiving 150 requests per day for the gay MasterCard. Applications have come from nearly every state, Puerto Rico and Canada.

DGA's MasterCard is an ordinary credit card with the added advantages of no annual fee and a relatively low 14-percent interest rate. It reads "Dallas Gay Alliance Credit Union" across the top, in large purple letters.

The card is available to anyone anywhere, contingent on one's credit history. The one-time costs are \$30 to join DGA and \$10 to join the credit union. One must also make a minimum \$25 deposit in a credit-union account. DGA couple memberships are \$45.

For membership information, write to: Dallas Gay Alliance Credit Union, PO Box 190712, Dallas, TX 75219. It may take three weeks for swamped DGA staff to respond to the inquiry.

—Rex Wockner/Chicago

JUDGE RE-OPENS KOWALSKI HEARINGS

DULUTH, Minn.—A District Court judge here unexpectedly reopened the Sharon Kowalski guardianship hearings, allowing staff members from the facility where Kowalski resided until two years ago to add their testimony to the four full days of hearings conducted last fall.

The hearings, which will decide whether or not Karen Thompson, Kowalski's lover, will be awarded guardianship of the disabled lesbian, were concluded in December. Despite the fact that Thompson was forced to

fight in court for years with Kowalski's family simply for the right to see her lover, at this point, Thompson is the only person who has filed for guardianship of Kowalski.

"It's just been delay after delay after delay," remarked the National Gay and Lesbian Task Force's Families Project Director Ivy Young. "I don't see how they could not already have determined that Sharon would certainly be best taken care of by her life partner, by Karen Thompson."

District Court Judge Robert Campbell, who is presiding over the case, declined to comment on the hearings. However, Campbell did disclose that he will release a decision within the next couple of weeks.

On March 22, when the additional day of hearings was conducted at the request of medical personnel from Leisure Hill Nursing Home, where Kowalski's family had her placed following her disabling accident in late 1983, the Leisure Hill staff members reportedly spoke only about the quality of care that Kowalski received when she was a resident at that facility.

Currently, Kowalski is living at Trevilla of Robbinsdale, a nursing home located north of Minneapolis, but Thompson hopes ultimately to bring Kowalski home to live in the entirely accessible house in St. Cloud that Thompson has had build for the two of them.

—Nina Reyes/New York



Photo: Nina Reyes

the criteria by which applications are judged, taking into consideration general standards of decency and respect for the diverse beliefs and values of the American people."

That very same decency provision has landed the NEA in hot water again. But this time, the agency is being attacked by artists who claim that the provision is vague and unconstitutional. Karen Finley, Holly Hughes, Tim Miller and John Fleck, the four performance artists whose grants were revoked last year, are party to a lawsuit being filed against the NEA by the American Civil Liberties Union, the Center for Constitutional Rights and the National Campaign for Freedom of Expression.

The lawsuit alleges that the NEA failed to write regulations or guidelines to clarify the meaning of Congress' rather oblique mandate. It also charges that the NEA violated the privacy of the four artists by illegally disclosing portions of their applications to the press.

The suit was filed as part of an amended complaint in Federal District Court in Los Angeles.

Taxation and Representation

"The bottom line," opined the Rev. Donald Wildmon with characteristic obscurantism, "is that Frohnmayer is going to have to decide whether or not he is going to represent the taxpayers of this country or the radical left-wing artists who consider themselves above everyone else."

But radical left-wing artists, whether they consider themselves above everyone else or not, pay taxes too, and Frohnmayer seems, at least for now, bent on recognizing that.

"If he ever saw my performances, Jesse Helms would certainly find my work indecent," commented Holly Hughes, whose recent NEA grant for *No Trace of the Blonde*, a work-in-progress, has also come under fire. "But I think a man who campaigns by gay-bashing and race-baiting is truly indecent."

Should the NEA fund art for art's sake or for God's sake? As John Frohnmayer attempts to balance the diverse interests fighting to claim the NEA for their own, he may very well be forced to take a stand, but only time will tell if it's one that will prove possible to maintain. ▼



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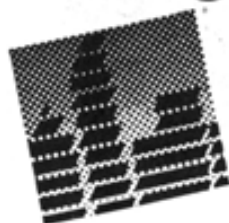
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Terry McGovern: Fighting AIDS in the Courts

by Nina Reyes

NEW YORK—Tucked in the corner of a nondescript building, on the corner of a decrepit block, in the Western corner of the East Village, Terry McGovern, lesbian lawyer, sits, madly scribbling out grant applications, assessing motions and counter-threatening bureaucratic functionaries who have failed to serve her clients. If she had a partner or five to help her out, she might have more time to fix the hinges of the law in which she works. Instead, with each client, as she encounters yet another closed door, she has to break it down.

It is arduous, repetitive work, on behalf of poor people with HIV and AIDS, and it is a legal fiefdom that precious few other lawyers have deigned to enter.

"In ten seconds, I'm like this expert," McGovern says, speaking about the expertise she has developed in the last year, with characteristic self-mockery and not a little bit of puzzlement. Although legal services for PWAs were quickly established through AIDS-service organizations and myriad advocacy law firms, McGovern's practice, MFY Legal Services HIV Project, is one of only a handful of services in the country exclusively for impoverished people with HIV.

MFY Legal Services is the sole surviving arm of Mobilization for Youth, a progressive social-services agency that was established in the '60s. MFY, which funds a number of legal-service projects including McGovern's, currently exists under the umbrella of Legal Services of New York.

McGovern herself is lively, refreshingly open and completely free of the kind of hard cynicism that is rampant among people who work professionally with the society's most disenfranchised individuals. She avoids burnout, she says, un-self-consciously revealing her workaholic core, by concentrating on

NEWS MAKER



POWER TO THE PEOPLE
Terry McGovern

raising enough money to bring another attorney into her office.

The HIV Project came into being last spring, after McGovern, who was then working in a branch of MFY's housing project, began seeing more and more of her clients coming with HIV-related complications and discovered that the needs of these individuals were not being met by traditional legal resources. MFY gave her a two-month salary grant to establish the project, and McGovern has pulled the rest of the effort together by cajoling money out of foundations, putting together a ghost staff of volunteers and working 90-hour weeks without any respite.

Her two paid staff members, Angel Martinez, a paralegal, and Mercedes Quilan, an administrative assistant, are a god-send, but what McGovern really needs most is a partner. "We need another lawyer in here because we should be filing suits," she explains. "It's just amazing to me how many systemic issues need to be attacked."

As of this writing, McGovern is triply over-loaded: Both Martinez and Quilan, members of the city-wide legal services union, are on strike against Legal Service of New York in an attempt to gain salary parity with Legal Aid. And while McGovern fully supports her employees' action and regrets having to cross the picket line to continue serving her clients, the strike also means that 70 clients from other MFY projects, who had previously been handled by union-member case-managers, have just been plopped in her lap.

Aside from the primary work of helping people with HIV-infection and little money maneuver through a paperwork-driven system of assistance programs, the project hopes to force the law to acknowledge the existence and the needs of poor people who are HIV-positive. As it is currently constructed, the bureaucracy routinely rejects people in desperate need of lifesaving assistance simply on technicalities: A good deal of McGovern's time, and most of Martinez's work, is devoted to providing the advocacy required to ensure that her 200 clients receive the financial assistance and health care that the federal, state and local social services are supposed to supply.

One tool that McGovern has at her disposal to achieve that goal is the law itself. And last fall, McGovern entered into a significant skirmish in her campaign to force the system to respond to the needs of poor people with HIV-relat-

Photo: Ellen B. Neigra/OutWeek

ed diseases when she filed suit against the federal government.

That class-action suit, naming Department of Health and Human Services Secretary Louis Sullivan, seeks to change the definition of AIDS used by the Social Security Administration to encompass infections that occur in, and effectively disable, HIV-positive women.

As it is currently defined by the Centers for Disease Control—a standard that is used by most federal, state and city agencies—AIDS does not include most of the diseases that commonly afflict women with HIV. And many men with HIV become seriously ill long before AIDS is officially diagnosed. Since an AIDS diagnosis is the key that unlocks the door not only to social security benefits but, among other things, to experimental treatments, McGovern is arguing that the current definition, and the agencies that use that definition, discriminate against her clients.

"It's not like any stroke of genius or anything," McGovern says with demure dignity, even as lawyers who work with PWAs and women with HIV have unanimously applauded McGovern's ingenuity and legal derring-do in filing suit against Sullivan. "It was not being afraid to deal with the issue."

But while the opportunity to do innovative legal work on behalf of poor people is part of what initially brought McGovern to poverty law, the suit against the federal government has quickly become an insatiable time-gobbler.

"This lawsuit takes up 60 to 70 percent of my time," McGovern admits. Then, watching her statement being duly recorded, she sighs. "Actually, you should probably make that 75 percent of my time."

And what does she do with the remaining 25 percent, nearly 23 hours, of her working week? "I write grants," she says. "That's the other part of my time."

The driving force—the bigger picture—behind McGovern's lonely fight for her clients is her desire to create permanent points of access to the system, so that not every effort she undertakes on behalf of a single individual is simply another stop-gap.

The issue of access reverberates strongly throughout McGovern's own life: Raised in an Irish Catholic New York family, she went to college on a scholar-

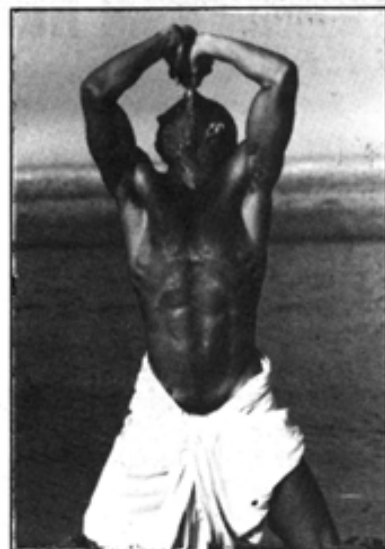
*** MCGOVERN on page 79

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Race, Class and Queers

by Lowell B. Denny III

While the United States was actively engaged in the war raging in Iraq, it was not surprising to see only a few dark faces at the many antiwar teach-ins that sprang up in response here in San Francisco. Despite all the rhetoric that the US-sponsored intervention was yet another racist war, fought by people of color against people of color, to enrich the corporate white ruling class, African Americans seemed not to take as active an interest in the issue as one might have expected.

It was not surprising because the queer movement is facing the very same dilemma. Queers of color are generally small in number at San Francisco's Queer Nation and ACT UP meetings. And while there's much talk about being inclusive, and people of color are persistently asked to participate, many still have not taken up the cause.

Some in the movement honestly don't notice this lack of participation and don't care. Others do care a great deal and have gone out of their way to encourage queers of color to be more active. What each group has in common is a wrong notion of the "queer revolution." The latter group, with all its sincerity, believes that people of color are kind of shy and staggering under the weight of centuries of racism. But the more tenaciously they recruit, the reasoning goes, the more likely we are to open up and join.

Well, African Americans do still suffer from the legacy of racism and, if some of our rulers have their way, will continue to suffer for centuries to come. But for an effective, inclusive queer movement,



that's only half the problem. While the lesbian and gay movement is predominantly white, it is almost entirely middle class, and there lies the basis of the dilemma of inclusivity, because people of color are disproportionately under-represented among this country's middle class.

It's especially important that white queers understand this as not simply a Black or Latino or Asian issue, and to understand instead how the queer movement has come to represent part of the problem. Yes, queers of color have lagged behind in this movement, still trying to fulfill unsolved issues of the Black movement. But more importantly, in the

**Gore Vidal was right:
Slaves do hold a
morbid fascination for
their masters.**

difference between a petit-bourgeois agenda and all-inclusive "revolution" lies the basis for the schism between whites and people of color in the lesbian and gay liberation movement.

People of color must continue to deal with issues of poverty—into which most of us are born—and prison—into which many of us are sent. Our position in society often restricts our participation in, and inhibits enjoyment of, any "leisure time."

I am not arguing that the civil rights movement or the Black nationalist movement are fights for leisure. The System, which is the problem, is not ended by creating more (Black) goblins. But having leisure time at all—operating within, and embracing, that dynamic—tends to shape strategies and aspirations, unless that very dynamic is questioned and disposed of.

But the queer movement, at least as it is perceived, has gradually adopted a petit-bourgeois sensibility.

That perception is not without foundation. Queers of color can look at some of the primary gay "victories" won in the last few months and start from there. The recently adopted domestic partners ordinance in San Francisco was an intensely-fought-for measure. More recently, Queer Nation/SF joined this city's three gay supervisors in their current attempt to make San Francisco an official refuge for queers.

These two incidents are not only excellent symbols but real movement toward further weakening the heterosexual dictatorship. But while they drew upon much of the energy of the queer movement and the lesbian and gay community, they failed to draw in the large numbers of darker queers, the way Queer Nation's recent forum on racism did.

The privilege to marry and divorce is an important achievement for a group that wants it but can't get it. But from another perspective, lesbians and gays seem in large measure determined to emulate the bourgeois rituals of the rulers. Gore Vidal was right: Slaves do hold a morbid fascination for their masters.

The privilege to marry and divorce is not something the queer movement should be asking for. For one, marriage is a class credential that many queers of color aren't even in the running for—so it is not at all inclusive. And it is part of a class system that, by necessity, demonizes people of color. So even if by some divine act of equalization all people of color in the US were suddenly elevated to the middle class, with all the tastes and needs that define it, the System would still need to exploit our Third World brothers and sisters.

Class divisions do exist in the United States, and we still logically define ourselves through these interests. Class

See NOTES on page 80

Lowell B. Denny III covers San Francisco for OutWeek magazine.

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GAY MEN'S HEALTH CRISIS

Arrivederci, Disneyland

by Alexander Chee

One of Disneyland's newest features is the 3-D film *Captain Eo*, shown in a special cinema set next to Space Mountain in the center of Tomorrowland. *Captain Eo* is a sci-fi high-production music video starring Michael Jackson in the title role. The plot: Eo and his ragtag crew of freak puppets, the well-intentioned troublemakers of whatever galactic fleet they are a part of, are trying to go home. The obstacles are (in this order): faulty equipment, an evil queen with a woman's torso and a high-tech spider's body, an army of thorny rogues and two beast-men with whips. The aesthetic is somewhere between *Star Wars* and *Xanadu*, with Eo looking and acting like the child Luke Skywalker and Mahogany might have had.

The production is about fighting against the repression of love, about dancing instead of killing and spreading love and understanding. Eo fires off bolts of rainbow-colored energy, and at their touch the soldiers are transformed from fascist thugs to Vegas dancers. The captain wins the day, of course, and the world is overcome with color and joy, the spider-queen becoming a matronly figure



with a remarkable resemblance to Anjelica Huston.

It reads, in other words, like a fantasy of a Queer Nation visibility demo, and the gay subtext is at times overwhelming: Viewers wear lavender 3-D glasses; the *Captain Eo* logo is pearly pink and shaped like a Pride triangle; Michael Jackson has never looked more like Diana Ross; and we are even spared a faux-heterosexual love interest. It remains, to my mind, the best available analogy for the Lavender Tortoise

to his mind, in getting a group of 40 misfits, drag queens, go-go boys and dykes to get on a bus to Los Angeles and spread the fabulous word was that, for queers, every day of our life is a visibility demonstration. And Ggreg, a svelte, bald five-feet-eight-inches (five-eleven in mirrored platforms), is adept at creating situations.

After alternately go-going, sleeping, making out or making over, the smoky and lively bus pulled up at the Coral Sands Hotel, an LA institution of gay white male cruising, its inner courtyard featuring a swimming pool, sauna and closed-circuit complimentary porn-videos, for what turned into an impromptu queer visibility demo. Exceedingly loud and lively after the 11-hour bus ride and occupying well over two-thirds of the hotel, the Obscure Tour dominated, and the boys ran for their rooms as queen-screams echoed from the pool and Jacuzzi until 5 am, the night's cruising disrupted.

This was to be a continual theme for the weekend: We showed up; people ran for cover; and we just kept laughing.

The next morning began with a trip to Hollywood Boulevard, beginning with Fred-

erick's of Hollywood and the Bra museum at the back, featuring the bras of famous female and male customers: June Lockhart, Judy Garland, Cybill Shephard, Cyd Charisse, Tony Curtis and Milton Berle. Cher trumped with an autographed bra, and the best advertising slogan ever for a bra must be: "Came in, looking like a Chevy; left, looking like a Cadillac."



MAN'S BEST FRIEND—Ggreg meets Pluto.

Obscure Tour #1, which brought me to that dizzying place in Anaheim, Calif.

The Obscure Tour excursion to Los Angeles and Anaheim was the pet project of Ggreg (three "g's") Taylor, notorious drag impresario, last year's candidate-to-beat for emperor of San Francisco and girl-about-town. Ggreg has long had a fascination with both Disneyland and the Disney mythos, not to mention American kitsch-culture in general. The point,

Alexander Chee is a writer and activist living in San Francisco.

Photos: Marc Geller/Outweek

A police car, alerted somehow to our presence, lay in wait as we left. The officer confronted us on the sidewalk and asked if we were a demonstration. He looked confused as several group members assured him that we were simply on vacation. (He had assumed we would be protesting *The Silence of the Lambs*.) We left, vindicated by our assurance of bourgeois intentions, and we stepped lightly past tattoo parlors, wig shops and convenience stores, leaving "FAG" and "DYKE" stickers on the stars of the closeted and famous.

We went on to the Max Factor Museum, where we were entertained by the director's oral history of Factor's contribution to the glamour industry, the organized codification of gender and inventions like the Beauty Calibrator, circa 1933: a hideous cage for the head fitted with screws much like those in a tree-stand that were adjusted to mark exactly how much your face fell short of the ideal measurements set by the Industry.

The crew slowly slinked off to examine the four makeup rooms and the wig room. Ggreg's protest was that there was no room colored to accommodate the makeup needs of the bald, to which the director responded with an enthusiasm that marked much of the reaction we were to receive everywhere: polite disgust.

After lunch, the Rodeo Collection, Rodeo Drive's approximation of a mall: We entered, a rush of neon stickers, neon or black hair, neon or black clothes, combat boots, platforms, pumps and Converse. All of the normals lined up along the railing and gripped it tightly as we said hello, shouted over sales and asked where the Pay-Less outlet and the Walgreen's Drugstore were.

Contrary to our original suspicions that people just drove slowly on Rodeo Drive, we learned that cars were, in fact, slowing down to check us out. Struck by a bond between the mannequins and some of the club kids along on the tour, the photographers could not stop. The uncontested stars were the Popstites, who had obviously read *Mirabella's* recent assertion that color was back in and were working combinations impossible to reproduce with hallucinogens; Eric, who was channeling Brooke Shields during the entire trip; Roderick, as always the picture of taste in black rayon acetate; and Robin, looking like she was there to

kill James Bond. Ggreg of course continued his exploration of *Star Trek* drag.

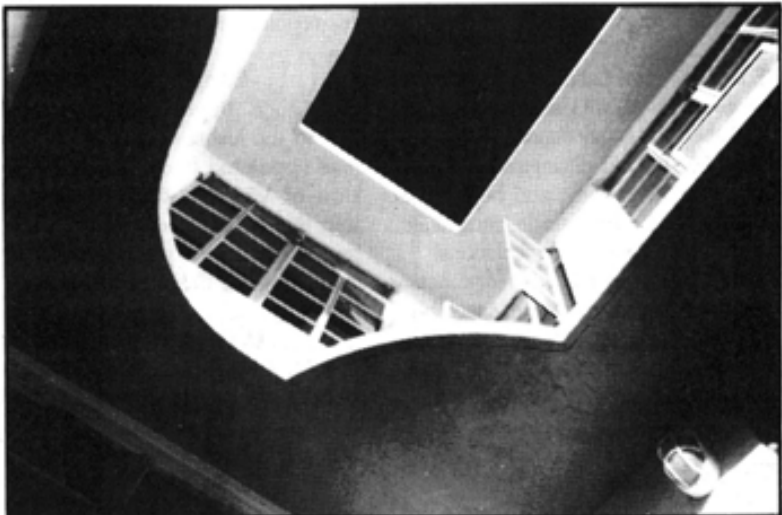
We left to meet the bus, with only one hostile comment from a truckful of teenage boys who looked like a crew of future sisters: "Faggot." After 12 queens had gone by waving at them, it took them five minutes to get even that out proving our suspicion that assimilation equals slow-on-the-uptake. We concluded our warm-up for Disney with a drag-straft of Queer Nation/LA meeting, where we collected comrades for the Disney excursion.

It was the day Disney lost.

Disneyland is one of the places where heterosexuals go to pretend that their lives are truly interesting. This may sound a bit unfair, but it would be different if the place were interesting or imaginative instead of a large-scale masturbatory affirmation of the Eurocentric colonialist mind. The employees look like they are between shoots for the J. Crew catalogue. It is hard enough having these people run into you on the street and realize that you are living a

See DISNEY on page 95

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INSIDER TRADING *by Allen Roskoff*

As the Parade Passes By

Assemblywoman Deborah Glick and activist Michael Callen will be the Grand Marshals of this year's Lesbian and Gay Pride march. Glick is our city's first and only openly lesbian (or gay)



elected official, and Callen is a founder of the People With AIDS Coalition and a former member of the gay singing group the Flirtations. Both have distinguished themselves in our community, and both are a source of pride. The parade committee made a wise decision. Congratulations!

Glick has introduced a domestic partnership bill into our state Assembly, as well as two important bills that would help control the spread of AIDS. One would require hotels, motels and inns to sell condoms, and the other would decriminalize the sale and possession of hypodermic syringes. Both bills were introduced into the state Senate by Brooklyn Sen. Velmanette Montgomery. Word has it that Glick is already well liked by her Albany colleagues.

Hello, I Must Be Going

We regret the news that Stephen Beck is stepping down as executive director of the Gay and Lesbian Alliance Against Defamation, or GLAAD. It seems that things just didn't work out for him there. It's difficult to determine if this was because Beck's vision for the organization's future differed from that of the co-chairs or because the chemistry just wasn't right. This is, however, an amiable departure, and GLAAD will continue to perform its vital tasks. Beck is articulate, progressive, sincere and hard-working. This columnist wishes him well and is certain that Beck will continue contributing to our movement.

Hot Under the Collar

There is no word yet from Brooklyn Borough President Howard Golden

regarding his refusal to speak before Lambda Independent Democrats, or LID. Golden's gay representative on the City Planning Commission, Ed Rogowsky, should intercede with Golden since the LID leadership is getting very hot under the collars. One has to do more than just complain about one's *padrone*, Rogowsky. If Golden is that unresponsive, then Rogowsky should call for his replacement.

Governor's Choice

Lance Ringel, the governor's liaison to the lesbian and gay community, was appointed upon the recommendation of Virginia Apuzzo. One hopes that the governor reaches out to other segments of the community for advice in making the next appointment.

Lt. Governor's Choice

Lt. Gov. Stan Lundine's political people are setting up county advisory committees and seeking out representative gay politicians who "can make a difference." These committees are usually nothing more than a way for an elected official to make a few party activists feel important, in hopes that they will return the favor in a future campaign.

You may remember that Lundine's bid for lieutenant governor in 1986 caused a fair amount of controversy in the gay and lesbian community because of his poor record on our concerns. Lundine's record has not improved. Though he promised us that he would pay attention to our community, he has not. Lundine had some gay-handlers back when the controversy arose, and they haven't followed through or produced for our community. As Lundine looks ahead for an eventual run for governor, our community will continue to wait for him to show an iota of support for our many concerns.

"I Am a Heterosexual"

In the March 22 *New York Post*, Ed "I am a heterosexual" Koch said that pressuring the St. Patrick's Day parade organizers to include gays and lesbians was

wrong. He compared it to forcing the organizers of the Martin Luther King Day parade to open their ranks to David Duke, the former Ku Klux Klan leader, and his followers, and asked if skinheads with banners should then be allowed to march in the Lesbian and Gay Pride parade. Of course, self-hating, homophobic Koch's analogies are moot. In the first place, he misses the fact that the gays and lesbians marching in the St. Patrick's Day parade were not there to bash the Irish but to celebrate the lesbian and gay contribution to Irish culture.

It must be noted that Koch did not march with the lesbians and gays in the parade. Koch marched with the Holy Name Society of the Police Department. Amazingly, the organizers of the parade absolutely detest gays—and yet they love Ed. Go figure.

Many elected officials and politicians did march with us during the parade. They include Manhattan Borough President Ruth Messinger (who steadfastly refused to take a position on a boycott if gays were excluded), City Comptroller Elizabeth Holtzman, Manhattan Democratic County Leader and Assemblyman Herman "Denny" Farrell, Queens Assemblyman Alan Hevesi, Manhattan Assemblyman Ed Sullivan, Bronx Assemblyman Oliver Koppell, labor leader Bill Nychow, Consumer Affairs Commissioner Mark Green, openly Irish, gay City Council hopeful Tom Duane and City Councilwoman Miriam Friedlander. The glacial City Councilwoman Carol Greitzer was nowhere to be seen. And City Council President Andrew Stein, who publicly supported the boycott, chose not to join us in the march.

Hack or Flack

On March 13, over 70 people packed into one of the smaller rooms at the Lesbian and Gay Community Services Center for a Gay and Lesbian Independent Democrats, or GLID, forum on police brutality. Rachel Levine moderated the program which included video footage of the Feb. 11 ACT UP demo at which cops charged non-violent

protestors and featured insights and historical background on police brutality by Bill Dobbs, Ruth Harlow, Joyce Hunter, Bill Chong and Marguerite Lopez.

People who stayed until the end of the forum witnessed verbal brutality among members of our own community as ACT UP's Bill Dobbs got into a war of word with Jan Carl Park, the assistant director of the mayor's Office for the Lesbian and Gay Community. Dobbs, a tireless and angry activist, has never been accused of mincing words, so when Park defended the mayor's Lesbian and Gay Police Council, which many believe to be ineffectual, Dobbs called park a "patronage hack." Park snapped back that if he was a patronage hack, then Dobbs was an "ACT UP flack." A clearly agitated Park then launched into an impassioned recitation on the three press conferences Dinkins called addressing the Feb. 11 incident. You may recall that while most activists in our community worked hard for the election of David N. Dinkins, Parks supported the re-election efforts of Edward I. Koch.

A Stern Affair

On April 10, GLID will have Citizen's Union President Henry Stern at its general membership meeting at the Center. Remember Henry Stern? Stern was the parks commissioner that wouldn't allow George Segal's sculpture "Gay Liberation" to be placed in Christopher Park at Sheridan Square. It wasn't until Betsy Gotbaum took over as parks commissioner that the sculpture could take its rightful place. Stern was also parks commissioner when Parks Department employee Katherine Herzog sued the city for anti-lesbian bias. Stern's response and performance in the matter were a disgrace. Now Stern is president of Citizen's Union, or CU, a group which has a history of denying preference ratings to qualified lesbian and gay candidates such as City Council candidates Jim Owles, Charles Larkin, David Rothenberg, Tom Duane and David Taylor, and Assembly candidate Deborah Glick.

It was in Glick's case, in fact, that CU crossed the line of no return. CU gave all Glick's heterosexual opponents—three openly straight opponents—preferred status in the primary. Deborah won the primary overwhelmingly, so guess what? CU then gave her openly heterosexual Republican

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Toys "R" Us

by Risa Denenberg

My hands are tied together securely with a belt and lie upon the pillow above my head. My ankles are bound by leather restraints which pull my legs open as wide as they can go and are tied to the bed posts. A pillow is under my ass. I watch the woman place my thick lavender dildo into the leather harness and fasten the straps to fit. She is powerful as she ties a silk scarf over my head and across my eyes. There is a long, unsettling pause as she puts a tape into the player, and a sultry woman's voice begins to moan. Suddenly she is fucking me, and I am wild.



Describing the world of sex toys for lesbians reveals diverse paradigms of sexual enjoyment. My first memorable erotic experience was in a public swimming pool, placing my girlish mons directly against the rush of water spraying into the pool. I was hanging over the edge of the pool, chubby in my one-piece swimsuit, resting my head on folded arms, talking junk to my 8-year-old best friend, who was, I presumed, unaware of the intense pleasure focused on both my clit and her grin.

Soon I learned to lean up against the washing machine during the spin cycle, a trick I still perform without display of emotion at the laundromat, while quietly enjoying the bodies of women intimately immersed in the dirty underwear of their own fantasies. I love the idea of public sex because of the collective gestalt in which we must engage to accept our own private pleasures.

My own sexual odyssey is strewn with fantasy, porn, talk and sex toys. Many factors, including repression, exploitation and abuse, clash with "normal" and "natural" diffuse, infantile sexuality. Each of us enters into a private

sphere of sexual identification with random notions, shapes, textures, odors, scenes and objects. As adults, we have little choice over what turns us on other than to accept or reject.

Some portion of our sexual excitement relies on visual cues. Many of us consistently "see" a scene in our mind during sex, and this visual area of the brain often must be stimulated in order to get excited or to achieve orgasm. It is somewhat of a breakthrough when we can bring this needed "fantasy" into our real lovemaking by using words, costumes or toys with our lover, instead of being with our partner on one plane and having separate sexual fantasies in our heads.

Sexual fantasies often involve common, recurrent themes, including: being tied up (not in control or responsible for the acts of sex); being forced to have sex (again, not being the one responsible or in charge); being spanked (which may resolve issues of guilt or allow one to feel like a bad girl who loves sex); rescuing and rewarding a stranger with acts of sex. Such themes often become integrated into our sexual selves before puberty.

In fact, so much has already shaped the definition of our sexual imperatives before we become adults that it is logical that certain sex props may be useful and desirable in our sexual experiences, be they casual or within committed relationships. We should not feel guilty about our sexual themes and fantasies, nor should we feel obligated to extinguish them. Acknowledging and acting on themes that arise from our own early experiences in concert with a lover can be a powerful and healing experience.

In the Beginning

Sexual exploration, including the use of objects, is an early habit, refined over years of practice. In the beginning, there were crayons. Later, fruits and vegetables entered the scene: Carrots hold

up well; zucchini fall apart rapidly under stress; bananas just make a mess. Many a girl has been caught with objects lost inside her vagina.

The transition to grown-up sex toys is not always easy. Prohibitions, inhibitions and internalized repression are close at hand. And as lesbians, we police ourselves: We don't need dicks; penetration is politically incorrect; porn is bad.

But let's start easy. Most women who want sexual pleasure to be part of their lives feel OK about vibrators. After many years of talking with women about sex, I believe that the use of the vibrator is more likely than almost anything else to transport woman from non-orgasmic to orgasmic experience. And of course, once learned, orgasms become a way of life. For many women, orgasms vary in intensity due to a number of variables,



including penetration.

Some of Us Like It

Penetration: Some like it; some don't. The feel of a woman's body riding along or behind you during the excitement of being fucked is clearly a different experience from having her fingers doing the fucking. A dildo can be used for self-service, held by a lover or worn in a harness fitted to keep it strapped securely to the wearer's pelvis. There are even double harnesses which allow a dildo to fit in both vaginas.

Above all, a dildo allows the woman wearing it to fully experience the pleasure of fucking her lover, and the woman getting fucked to fully experience the excitement of being fucked by a woman.

It is not difficult to create adequate stimulation to the wearer's clitoris to bring her to orgasm while she is fucking. Regardless of whether or not they have ever fucked men, many lesbians learn to enjoy stimulation to orgasm from the inside by a variety of techniques, including fingering, fisting and fucking with dildos. Some women prefer and thoroughly enjoy outside stimulation and climax. (Buy these women vibrators for their birthdays.)

Dildos come in different shapes, lengths, widths, sizes, colors and representations. Some are quite phallic; others are shaped like fingers, wands, even dolphins. Some are designed specifically to fit in the ass. They vary in cost and quality. At minimum, a dildo should be made out of good material, with a wide base that is held or fitted into a harness, and which will prevent the dildo from becoming lost within the vagina or rectum. It makes sense to purchase your own dildo. You know best what will fit, what will feel good. Shopping with a lover can be fun, too.

It can be fun to shop for, and experiment with, other playthings also. Tit clamps, or nipple clamps, fasten on and can be adjusted to create varying degrees of sensation. Unfortunately, most of these clamps are designed with men's nipples in mind and tend to be too small for women who have been pregnant or nursed babies.

Use of sex toys requires a certain familiarity with the different lube products, which also vary in cost and quality. Restraints, paddles and costumes can also be part of our sex play. In fact, dressing up can be a real turn-on for

many women: heels, stockings, garter belts, crotchless panties, leather panties, silky, revealing underthings are all exciting to wear and display for your lover. They're great for creating mood and scene to complement your fantasies.

Toy-Shopping

In the city, Eve's Garden (119 57th St., Suite 420), is the only shop exclusively for women and features a wide variety of products. This store also has a good selection of self-help books, a few videos (there simply aren't enough of these available) and other made-for-women products. It's a fun place to shop and listen to women debate the quality of the dildos or argue about who is going to wear what. It's a little pricey, but worth it.

Other sex shops abound on 42nd Street, and there are some in the Village (like the Pleasure Chest on 7th Avenue South, near Perry Street). These shops are all very male-oriented but may be more convenient and affordable.

Safer Sex

Lesbians, like our straight and bi sisters, have to traverse dangerous ground to claim a healthy sexual expression. An important issue is emotional comfort, first with ourselves and then with our lovers. None of the enjoyment of sex or benefits of using sex toys can be fully experienced without lots of communication, caring and boundary-setting. None of us should engage in any sexual play with which she feels uncomfortable, and since we routinely overstep that rule as women, we should attempt to express any discomfort to our partner when it arises. We can clarify what we want and what we will allow by talking about it.

Safety is a health issue as well. S/M activities can be quite safe but can also pose the risk of hurting the participants. It's not difficult to learn what is mutually enjoyable without anyone getting hurt. Transmission of germs (including herpes, warts, yeast infections, trichomonas, chlamydia and HIV) is also an important concern. It's best to have your own sex toys and not share them. But, if desired, it's OK to cover a dildo with a condom for someone else; it's a *must* to cover it when going from vagina to ass.

Dildos and ass plugs should be washed with soap and water or a mild bleach solution after use and dried carefully before putting them away. This will

See TOYS on page 88

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a conversation between Jennie Livingston and Todd Haynes

Directors Jennie Livingston and Todd Haynes are all the rage this season. They both took home top honors from the Sundance and Berlin film festivals, he in the dramatic category, she in documentary. Her film, Paris Is Burning, smashed the Film Forum's box-office record one week and then topped its own achievement the next. His film, Poison, raised a national ruckus last week—even before its opening—when the American Family Association's pater, Donald Wildmon, attacked the National Endowment for the Arts for funding a project he deemed "pornographic." And every journal from the New Yorker to Entertainment Weekly to The New York Times is spilling ink over the wild, seemingly boundless success befalling the two young filmmakers.

Taking an afternoon out of their mad schedules to meet, Haynes and Livingston discussed the blessings and curses of their present good fortune, the challenge of making and identifying "gay" films and the lessons quickly learned on the road to celluloid celebrity. Arts editor Sarah Pettit was there to get it all down.

Todd Haynes: I didn't realize it, but apparently me and Christine [Vachon, producer on *Poison*] were just signed to CAA [Creative Artists Agency]. *(He laughs.)* A guy who was an advocate of my work—Martin Scorsese's agent—apparently made an announcement that we had signed with him.

Jennie Livingston: But aren't you happy to know that?

TH: Well, no. I was not happy to know that because I hadn't made any kind of decision about any kind of agent. Right now, it doesn't seem...I don't know.

JL: Maybe you should.

TH: It just shows this weird, competitive we-have-this-new-thing mentality on the West Coast that kind of freaks me out. My instinct is to run.

JL: The thing about Los Angeles—and I grew up there, so I love the city itself—is that the director who makes five times as much money is five times as good. And that is the reigning mentality, so that does make New York the right place for directors who really have something to say.

TH: I think much of the time it's this hype thing that looks beyond what films are actually saying or actually doing. But I also don't see this simple division between marginal, low-budget, thinking films and studio, high-budget, banal films. That's imaginary. More often than not, independent films take fewer risks because they're in a less secure position than mainstream films and often replicate the worst and most uninteresting aspects of commercial filmmaking—just so they'll get sold, just so the person can get to a position where they then can make creative decisions.

JL: If you work at the lowest level of film production, there's nothing romantic about hiring someone and saying, "Would you mind working for one-third what you usually work for?" There's nothing romantic about essentially knowing you have to exploit people to make your film.

I don't want to get rich or be a big big-cheese, but I would like to be able to pay people what they are worth. I've worked as a production assistant on Hollywood films, and I know that things run smoother when you actually have the money to get what you need to get. I have all free production assistants, you've probably had some too...

TH: Tons.

JL: You tell yourself, "I'm giving them the opportunity to learn about film production," but what you're really doing is having labor for free. Ultimately, you don't want to aim for that. You want to work in such a way that you're an employer.

TH: The total other extreme is the way Hollywood works. It's such a waste. I mean military spending and Hollywood are probably the most wasteful industries in this country. But I share [your] goal to use whatever success *Pot-son* has generated to get to a more reasonable budget for



MIGHTY REAL—Kids on the street in *Paris Is Burning*

the next film where I can take care of the incredibly wonderful people I want to work with again.

JL: There's no romance. That's something you loose very quickly. (*She laughs.*)

TH: I think we both felt in Berlin incredibly excited and thrilled to recognize [that] some of the most important films that were present, especially in the Forum [the section of the Berlin Fest *Paris Is Burning* and *Potson* were in], were gay films. And I also felt that [you] and I had some weird experiences with the gay scene in Berlin as we recognized how incredibly misogynistic the gay male world is, and how split the gay and lesbians are in Berlin even in 1991. It really felt like New York, maybe the US, was way ahead. Not that it's a race, but I had lived in Berlin in 1983 when it was in its complete heyday, and I had felt a bit embarrassed about the baggage of American associations. At that time, I felt the intellectual pulse was a European one. I didn't feel that this time. I felt like the work that was coming out of the States, and the political and social awareness and self-awareness, was more sophisticated.

JL: Well, also we have things to fight against in America that they don't. I don't know enough about it to say that there's decent health care. I know there's better health care in Europe. That's one thing right there. Obviously, our government has been so nasty and repressive for so long. And all of the jingoism about this war—whether or not we should have been in the war—is unbelievable. So we as artists have to react.

TH: Jennie, I do think you're overlooking the personal liberation I've felt since we overcame the Vietnam syndrome. (*They laugh.*) I feel incredibly liberated as an artist, as a gay person.

JL: Thank god for that, thank god for that. But, as an artist, I can only represent what I perceive. I guess I feel more of a burden in terms of being female, in terms of there not being very many female filmmaking role-models that I have. I just read in *The Times* that 5 percent of all people directing Hollywood features are women. Five percent! Most of the filmmakers that I admired, that I looked at—like John Waters, like [Stanley] Kubrick, [Andrei] Tarkovski, [Werner] Herzog, when I first watched film—are not women, they're not representing women's viewpoints. I feel much more responsibility toward that viewpoint. My first film is about a gay male thing, and I can't say I'll never make a film about lesbians. I must say I do feel too close to my life to make a film about my life. If you look at most filmmakers' work, they very rarely make films about filmmakers in relationships like theirs, living in places like where they do.

TH: Or when they do, it's—

JL: It's so bad. And I would hate to think that people would hold either you or me to any particular subject matter. It irks me when people say to Gus Van Sant, "Why wasn't *Drugstore Cowboy* about gay people?" Gus Van Sant is a fine



**"The more
the com-
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tries to pin
gay peo-
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what it
wants, the
more gay
artists will
flee."**

filmmaker, and he's going to make films about what he's going to make films about. And he does the gay community a credit by making the films he makes and being open about his sexuality. The more the gay community tries to pin other gay people to do what it wants them to do, the more individual gay artists will feel they have to flee from the gay community. And I don't think it behooves the gay community to do that. Artists are not agitprop. We're not political leaders, necessarily—we're artists. The political climate will influence us if we're politically minded, but I never said, when I decided to make a film, that I was making an organizing piece. People are going to use it to organize, and I think people will use [your] film as sort of a way to think about issues of sexuality and AIDS and the way deviants are

treated, but [you] didn't make it to prop up some arm of some political structure.

I mean, look at Fassbinder's career—he did make a couple of films which had gay characters, but mostly the genius of his vision is that he had something to say about straight society that straight society had never seen before—because a gay person sees straight society differently.

TH: I think what's really cool about Fassbinder is that he was as hard on his gay characters as he was on his straight characters. He saw everybody as subject to the same kinds of oppressive situations, living in society. It makes me think that what's got to change is this simple idea that homosexuality and heterosexuality are content-related rather



BARRING NOTHING—A moment from the prison segment in *Poison*

than form-related as well. In a sense, heterosexuality, as I see it, is a form, like narrative. If you play with form and break form up, behind every rule that defines it as heterosexual, there's the breaking of that rule, which you can define as homosexual. Some of the most interesting "homosexual" films might not even be made by gay people. Some of Hitchcock's films are so complex and perverse and amazing. Douglas Sirk, Billy Wilder—who knows what their sexuality was, but it doesn't even matter: The film itself is a testament to how certain rules and conventions are dealt with. Whereas films like *Longtime Companion*, *An Early Frost*—films which stick to narrative form so completely—I think are really heterosexual.

JL: I think a perfect gay film—and it is by a gay man—is [Fassbinder's] *Ali*, *Fear Eats the Soul*. Some people will say "It's not a love story, this Black Moroccan worker and this old, ex-Nazi, white woman, so why didn't he just make a film about gay people, since it's clearly a film about a gay situation?" But that's the beauty of it. It's not shocking to think that two men would live together, two women, but it's shocking, even to gay people, I think, to see a young man and an old woman, particularly a woman who used to be married to a pro-Hitler guy. That's going to cause even gay people who think they're so politically on to question, "Why does it shock me that these two people have just slept together?"

TH: Your defenses are down. You don't expect to be moved by these incredibly tender scenes between the two of them: That scene—I actually totally rip it off in *Poison*—[when my characters are] sitting together in the luncheonette, having lunch, and people just stare at them. Completely frozen, just staring at this couple, pointing, accusing. It's just heartbreaking.

JL: And of course in Fassbinder's film they go away on vacation, and when they come back, everything is OK because everyone who used to make fun of them, who used to oppress them, realizes there's too much to be gained from them. The neighbors need the help, the landlord needs the money, the kids need the old woman to babysit. Better to accept them for the purposes of getting from them what they can get. So, it's ultimately this evil sort of statement about the capitalist society. You know, it doesn't matter what you do if you fit into the consumerist loop.

[A film like Sirk's *Imitation of Life* is really appealing to me because he takes the form of the melodrama, which is a very common film form—it takes 90 minutes or so to go from the beginning to the end—and yet Sirk—and Fassbinder—are taking these forms and showing you stories you do not expect to fit into the melodrama. And that's what's so appealing

ing—that you don't necessarily need to break everything down about a film and then rework it.

And I think that's what we're doing in *Paris Is Burning*. It's not radical at all. It's a very conventional documentary in some ways. *Paris Is Burning* is giving you definitions. It's saying, "A House is a group of Black people who come together to be nice to each other because the world isn't nice." When you think of House, automatically that word brings up those images of Mom and apple pie, and so it's taking those words and images and the act of defining and sort of turning it on its head. And, in a way, *Poison* is taking these very common forms that we have, that we have these set reactions to, and mucking them up a bit. Saying, "What if a horrible person is someone you see on your street corner all the time?" It's taking forms that you're used to and doing something else to them.

TH: What's also amazing about *Paris Is Burning* is that it's a critique of heterosexuality and the heterosexual world through the eyes and gestures of this gay subculture. I think the worst reading of this film is when you look at these subjects and you pity them. The guys at the end say, "I just want to be a spoiled white girl," and you say, "Isn't that sad that they want that?" rather than saying, "These are the values that are forced down everybody's throat, and this is a way to look at them in such an incredibly critical way, through this incredibly beautiful and disturbing and vulnerable voice."

JL: Yes, I hate it. The English reviews said, "Isn't it pathetic that these people want to be a member of another class?" Well, it is pathetic in England because it's so impossible to transcend that structure. But in America, although there is a class structure, you can become another class as long as you have the money. It's not pathetic, it's



EXPERIMENTATION—Dr. Graves (Larry Maxwell) and Nancy Olson (Susan Norman) do lab work in *Poison*.

something everyone is doing.

TH: It's not pathetic that real white girls want to be spoiled white girls and don't happen to articulate it in that way?

JL: And that litany of things that Venus [Extravaganza] and Octavia [Saint Laurent] want, I mean, I can't speak for you, and I can't speak for the readership of the magazine, but I want most of those things. I would like to have money. I would not mind having a nice house. I would not mind living with my lover and having a child. Those are very common values. What they're saying is pretty common to most people. I don't want a career in modeling, but I do want a career in something else, and I do want it to be successful. So, it's not pathetic, it's about all of us in the deepest sense. It's about the pressure of culture on all of us to be a perfect rich man or a perfect beautiful woman.

TH: I think [those viewers] want to see the disenfranchised as victims and people who are white or who have access to cultural benefits as the privileged or the oppressors—a very simple sort of dichotomy. I think to look at those people as pathetic becomes a real, genuine, liberal, kind of sick instinct that tries to have sympathy or empathy for people. What I think is so interesting is the way that greed undoes the authenticity of the white original. The attempt to be "real" is a mirror image of everyone who is white trying desperately to be a "real white person." It still takes play-acting, it's still a total falsity. It's still this idea of what a white person is supposed to be, or what a Wall-Streeter is supposed to look like, or what an Ivy-Leaguer is supposed to look like. We play those games just as passionately.

JL: (She goes to drawer, shuffles through it.) The details that people are using to construct these social classes at the Balls made me think of this [Jean] Genêt quote: "I was surprised by so rigorous an edifice whose details were united against me. Nothing in the world is irrelevant—the stars on a general's sleeve, the stock market quotations, the style of the judiciary, the wheat exchange, the flower beds, nothing. This order had a meaning: my exile." That's why these details matter to the Ball people—perfect lead-in to *Poison*!

TH: I used that quote in this film I did called *Assassins* about [the French poet] Rimbaud. That's so funny! Part of the motivation for doing the film in three stories, all of which are about deviance, was to begin by contrasting points of view and perspectives that these three genres carry with them. The documentary and the horror genre for me are the voice of the culture speaking—both of those stories begin very much with a project to define

deviance and put it in a safe place, or answer it, like a documentary will answer an enigma. Those perspectives are definitely contrasted to the prison story, which is more literally from the Genêt universe and the perspective of the person who is shut out as opposed to the dominant societal view. But, by the end, I think each genre begins to break out of its conventions and find a closer alliance to the other. In a way, the stories of the various kinds of suffering the characters undergo become more of a global problem and maybe force you to think about the conditions under which these people live and suffer.

JL: I was just sitting here getting chills because I think it's so effective the way they do break down. [In the horror film] when finally [the lead] accuses those people, the hypocrites, it's sort of the moment you always want in real horror films—you want King Kong to go...

TH: "What did they turn me into?"

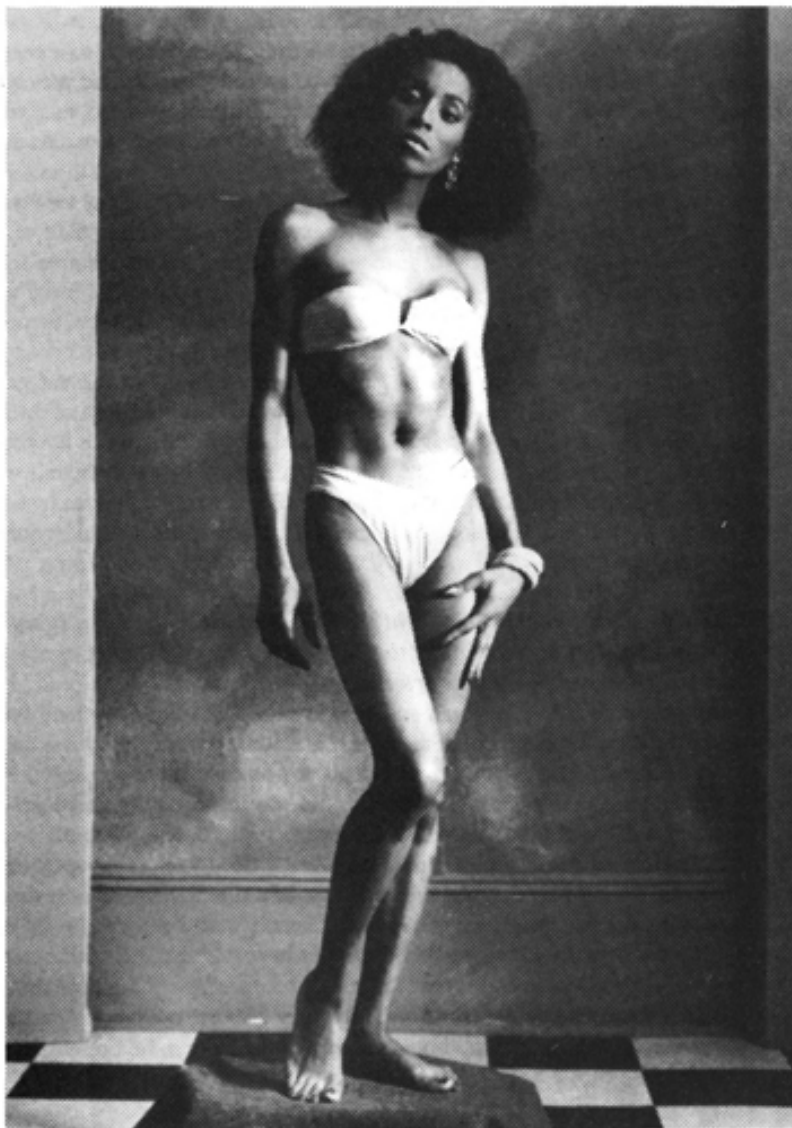
JL: And that's very satisfying. But for me the real epiphany of *Poison* comes at the very end when the mother says, "My little boy." It's about love—the saving power of love—and I don't expect to feel what I feel. That's what's very surprising to me about *Poison* as a movie. I'm not surprised—you're a very intelligent person—that you could make this critique of genres or the world and edit them in a very skillful way, or that people can act well, or that on a very low budget you could recreate a prison. What's surprising is, fitting all of these very disparate parts together, for me it's a very, very emotionally affecting movie. That's very difficult. At the very end, this documentary story, which is, in many ways, early on, the weakest story, [has] this transcendent thing there.

Ultimately, it's just this mystery.

TH: That's interesting because I worried that in using three characters it's impossible to identify with any particular character in the way that a typical narrative sets up. Since *Poison* has three characters competing for the central position in the film, [I worried] that that hope of a catharsis that you want as a dramatic filmmaker would be hard to achieve. If it does, and when it does, for people, it's interesting because it's not linked to any one character. If it gets you, maybe it does on this larger level.

JL: I wanted you to address the issue of editing. I assume that the final form you found was not exactly designated by the script. *Paris Is Burning*, being a documentary—[Jonathan Oppenheim and I], having cut it down from 70 hours of footage, really created the structure. What was that process like for you?

POSE—Octavia Saint Laurent models in *Paris Is Burning*.



TH: It was very difficult. I worked with Jim Lyons, he acted in the film. He's a professional editor, he's also a close friend. (*He laughs.*) I felt the need for somebody who had a little more distance from the film but was also someone I really trusted. There's this nervousness about all your ideas when you take them apart.

JL: Did the structure change very much?

TH: Yeah. In fact, the end isn't the end of the script. It ended with Graves [from the horror segment] in the hospital. I had a tilted shot from a car. What about *Paris Is Burning*? Was it mostly a process of paring it down?

JL: It's just painful, obviously, to leave things out that were addressed in the material but can't be addressed in an effective film. There's nothing I hate more than a documentary that goes on too long, where the director leaves in all of his favorite scenes and where half an hour ago I wanted to be out of the theater. I want it to be dramatic in the sense that people were moved—they got out just as it was time to get out. In the course of making that sort of structure, there were strays left along the side of the road.

As a way of coming to some sort of structure, I made "theme roles" like gay families, gay fun—you know, how gay people have more fun than straight people. (*They laugh.*) Really! It's people saying, "Straight people never have fun—they just live these boring lives." Then there was this reel on religion, with Venus saying, "I think gay people go to hell, but on the other hand, God loves you, he must be able to save you." She was an intense Catholic—Italian and Puerto Rican. So, there were all these reels, and from them we beat it down to this three-hour movie, and from that we did the real machete-hacking to make it work. That was an extremely painful process—I loved all that stuff about gay people having more fun. Jonathan and I were always fighting. I was saying, "Get the political material in," and he was saying, "Make people like the characters." In the end, I think we arrived at a wonderful marriage of that.

Then, of course, [we faced] all these dilemmas about whether or not to talk about AIDS. [I have been asked], "Why doesn't your film talk about AIDS when it's this community under siege?" There were people like Pepper [Labeija] saying all of these really politically astute things about AIDS, party-line sorts of things, but I was like, "My film isn't about that." There are other films which do that far more effectively, and of course none of the people I had been focusing on did have AIDS, but my feeling was, ultimately, anti-gay violence is a much more salient reality for the people in the film. Venus was murdered. When AIDS is cured and gone, there will still be anti-gay violence, drag queens will still be despised. ▼

Staging It

David Stevens' Off-Broadway Hit Keeps 'Em Coming Out

d

avid Stevens has a hit on his hands, and he's thrilled about it.

His first play, *The Sum of Us*, opened Off-Broadway last fall to mostly rave reviews, repeating the success of its previous two runs in Los Angeles and Williamstown, Mass. For this openly gay Australian playwright, it's been nothing short of a dream come true. After years of writing and directing film and television in the US and Great Britain (his credits include *A Town Called Alice* and *Breaker Morant*), he turned to a highly autobiographical work for the stage and hit pay dirt.

The Sum of Us is a simple drama—simple to a fault, according to some critics—which explores the relationship between Jeff, a gay Aussie in his early 20s and his oh-so-accepting dad, with a minimum of external conflict. Dad is the kind of guy who stays up late chatting with his son's tricks, sometimes scaring them off because he's "too well-adjusted." But by the play's end, this harmonious dynamic shows its weak spots a bit, when Dad finds himself hiding Jeff's sexuality from his new girlfriend and is forced to look closer at his seemingly limitless tolerance.

For Stevens, the play is about grand themes: love, loneliness and family duty. For some gay viewers, however—including the *OutWeek* reviewer—the attention to these larger themes is at the expense of a more challenging look at queer identity. I spoke recently over the phone with Stevens at home in Los Angeles and began our interview by asking him to address these concerns.

What is your response to the kind of criticism that you received in OutWeek and elsewhere?

David Stevens: There is a small but very strong core of gay men—especially more militant gay men—who don't like the play. This has been true since it was first done in Los Angeles. In a sense, I expected it. One of the points of the play is that it isn't trying to preach to the converted. Nor is it trying to reach a sense of angst about being gay. One of my intentions was to write a piece in which there is no confrontation, an ideal world if you like, and then just see what happens....For me, in the play, sexuality itself was never an issue. Consequently, for people who are fighting the battles for sexuality, they are bound to resist or resent that aspect of the play.

When I saw the play, the audience was probably 80 percent gay men. And I thought it was curious that very early on, the father introduces the son by "explaining" that he's gay in a way that to me, as a gay man, wasn't an explanation that I needed. I wonder what your sense was of who your audience would be.

DS: I don't know that I ever set out to write it with an audience in mind. Virtually everything I've done has been written for money, but this play came out of the blue. I had some time on my hands and just wanted to write what was in my head. I don't think I ever thought it would be produced, certainly not in America. If I had been writing it for America, it is possible I would have changed things, because obviously the Manhattan experience is different from the Melbourne experience. You are much more in the forefront of the battles here. The thing that's very pleasing to me is that it does seem to be speaking to a large number of people. That it speaks to gay men and women I take as a compliment because they find something there that is reassuring. For the straight people in the audience, what I'm trying to say is, "Look, it's not a problem, it shouldn't be a problem." A number of people have said that the relationship between Jeff and Dad is not possible—it *is* possible and is based on many relationships of this kind that I know. Some fathers are not volcanoes exploding at their son's sexuality; they take the trouble to find out about it. I guess I explained somewhat more than if I had thought the play was going to be presented to

BY KARL SOEHNLEIN

a gay audience in Manhattan. That was never my intention.

What I found interesting in the second act was when the father has to confront his own homophobia and sense of shame when he brings his girlfriend into the house. Were you making a statement that fighting homophobia, whether you're straight or gay, is an endless battle for each person?

DS: I'm not sure I'd quite describe it like that. It is a battle just coming to terms with your own homosexuality, but then coming to terms with how you live your life under those conditions is another thing. OK, so you come out. What next? Is it all a bed of roses in all your relationships with people just because you are out? And the simple answer is no. It may not be as traumatic as the process of coming out is for so many people, but life isn't going to become magically wonderful just because you come out. You still have to fight the battles of life.

Is it ever possible for people to completely erase that from your point of view? When the father is put to the test in the play, he doesn't quite come out with shining colors.

DS: I guess what distresses me about a number of the gay militants is that coming out and homophilia become the only objective. One of the points that has to be made here is that this is a first play at a time in life when people don't usually write first plays. A great deal of it is autobiographical, so these are the problems as they seem to me as I live my life. I never came out of the closet because I was never in the closet; I moved from the Middle West to England when I was about 16 years old, having led a very open and active sex life from puberty on. When I got to England, I found that there were suddenly all these people trying to force me into a closet that I didn't want to go into. Being—I hate the word, but there you go—"out" at that time raised an enormous amount of problems which still exist.

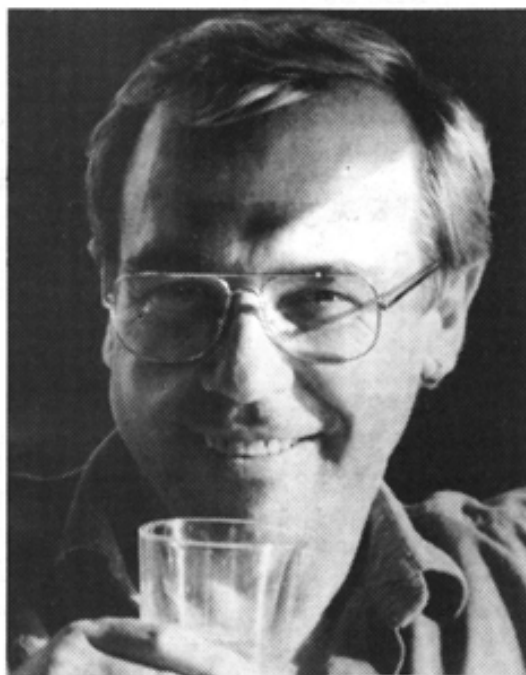
But since you are gay and the play has gay subject matter, don't you think people—especially those you describe as

"militant"—come to the work with expectations that you have a responsibility to address?

DS: Yes, I think that's true, because usually the gay cause is seen from that perspective. In the world of my play, I'm trying to see the world from both ends of things, not just from one. So if there are limitations as to how much I espouse the gay cause, it is because I'm trying to be even-handed, I guess.

Is the fact that the play is as successful as it is a surprise to you?

DS: Oh yes, a wonderful surprise. And it's the stuff of dreams. When you write a play in your little house in Mel-



SUM KIND OF WONDERFUL—Playwright David Stevens

bourne, you dream of what might happen to it. But there's never been an Australian play successful in New York....It happened by a series of accidents. When I came into New York for the rehearsals, even though we had had two successful runs in other places, I thought, Well, you're coming into the jungle, all you can do is just relax and enjoy the experience.

What does it feel like when you sit through it yourself?

DS: It's tough, because it's from your heart. There are things in the play which are intensely personal and very

dear to me. One is Jeff's early speech about waking up when he was six or seven and seeing his grandmother and her [female] lover in bed together and thinking it was the most natural thing in the world, and that actually happened to me. And to hear an actor do it, no matter how well, it's a very curious feeling of what is it, déjà vu? In my mind, I keep going back to that moment when I was six or seven and saw that image, which is a seminal image in my life. I think if I didn't know before, or wasn't conscious of it at the time, that is the moment when I understood what love is. It's actually quite painful, and I put up a barrier that doesn't let it penetrate into my heart.

Is this a new reaction for you because you've never written anything so personal before?

DS: I never discussed my grandmother's relationship with her girlfriend all her life. It's discussed only with great pain with my mother, whose mother she was, and in a sense, there's a feeling that you're trespassing on private family skeletons. At the time, I think they are of some moment to other people, so I think it is incumbent on me to share them. It is the duty of those who have been there before to show that the path is safe.

Do you still find that you're trying to figure out what the play "means"?

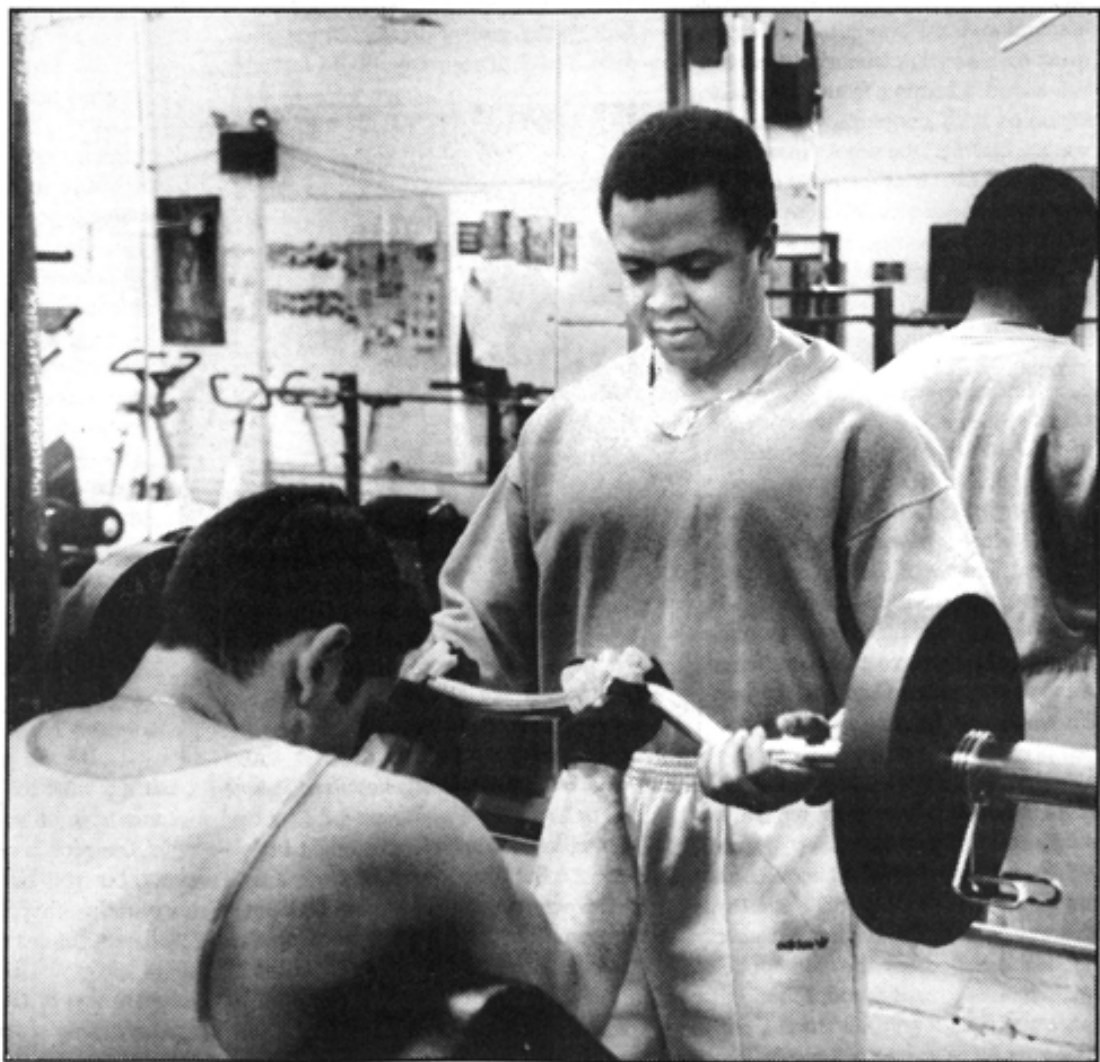
DS: Oh god, yes. People often ask me what the play is about, and I can ramble on at length. I can tell you what the plot is and what I think it's about, but you can present me with an absolutely other case and I can say, "Well, yes, you may be right."

Are you at the point where you're tired of talking about The Sum of Us and want to move on to other things?

DS: I kind of want to put it a little bit behind me, but not completely. It sort of has nothing to do with me anymore—it's still a child that I love very dearly, but it has a life of its own. It has to be allowed to live that life now. And yes, I want to move on. I'm still trying to write that second play. ▼

WORKING OUT

IT TAKES TWO TO TRAIN



Photos: Michael Wakefield

Personal trainers.

The words conjure up images of movie-star luxury or bantamweight grit, of self-indulgence *à la* the Beverly Hills Spa, or self-punishment *à la* B-movie

cigar-chomping Bronx bulldog barking, "Stick wid me, kid, I'll make ya a *contendabi*!"

But for lesbians and gay men discovering the benefits of exercise, personal trainers aren't impossible

BY GABRIEL ROTELLO

luxuries or intimidating drill sergeants anymore. They're usually highly trained professionals dedicated to the art of fine-tuning people's bodies, and they're playing an increasingly important role in queer stress-reduction, injury-avoidance and overall health-maintenance.

Though it's still true that trainers can be expensive, there are many ways of mitigating the usual \$50-and-up hourly fee. For example, combining your training with a couple of friends, negotiating a discount for multiple sessions or using training for an occasional brush-up rather than as a weekly routine can help make it wallet-friendly. And most trainers seem fairly flexible on price.

• • •

Like most disciplines, working out works out better if you have a teacher, which is the "training" part of what a personal trainer does. And teachers usually work better in small classes or, ideally, one-on-one, which is the "personal" part.

Terry Fister, a personal trainer who works at the Molly Fox Studio and is the program director at the gay temple of muscle, the Chelsea Gym, listed three



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Above: Julie Rosenberg, personal fitness trainer and triathlete; left: Serge spots Anthony at Body By Serge.

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WORKING OUT

primary reasons why people turn to trainers.

"Basically, training is about motivation, psychology and form," Fister said. "A good trainer motivates you to get stronger and more flexible, boosts you psychologically and then watches to make sure you keep proper form and develop a kinesiological understanding of how your body works."

And Joy Harding, who trains both privately and at the Union Square Gym, added "discipline" as a primary reason people turn to trainers.

"Most of my clients aren't going to do the work on their own," Harding said. "They'll find every reason in the world not to go to the gym. But once they've paid a trainer, that's it. It's an expensive proposition."

Fister gave me a sample training at the Chelsea, putting me through the paces of an average workout. In the process, I discovered that many of the things I usually do in my workout are wrong, ineffective or downright dangerous, and I learned new techniques for stretch and strength designed to fit my own needs. Fister made the kind of subtle corrections in my posture, pose and movement that I'd never catch myself, pointed out ways to work muscle groups with less stress and more results and stopped me from doing several potentially dangerous back stretches that may have been contributing to lower back pain and poor posture.

But the primary benefit of our session was the personal attention and immediate feedback I received, which obviously can contribute mightily to motivation. And because it is essential if you're going to make any real progress (most people

who join a gym drop out in the first year due to lack of motivation), motivation in itself may be the best argument for seeing a trainer, at least occasionally.

Julie Rosenberg, a trainer who leads both groups and one-on-one sessions, agreed. "The great benefit of training is that, with one-on-one, you get the 100 percent undivided attention



Terry Fister
leads his
abdominals
class in
stretching.

of the trainer," she explained. "It keeps people engaged."

And Serge Pretco, who runs Body By Serge on Greenwich Street, said that such engagement can become habit-forming.

"When you work with a trainer," Serge told me, "you get used to being pushed to your limit. If you then try working out alone, you discover that you can't push yourself the way a professional can. You get hooked on having a trainer."

• • •
Most of the trainers I interviewed agreed that there's an interesting difference in the training goals of straight clients as compared to lesbians and gay men.

Rosenberg put it this way. "Straight women are more vain and care more about appearance than lesbians, who care more about simply feeling good about themselves internally," she said. "But the reverse is true for males. Gay men are much more conscious of their appearance than straight men."

Fister went even further. "In terms of gay culture," he explained, "there's a real strong body-consciousness, and a certain aesthetic that gay men strive for. I don't even think that consciousness exists among straight men."

And Serge said bluntly, "Straights don't care too much about their bodies. But gay guys always want to look good."

• • •
If looking good is the goal, then where do you look for the trainer who'll get you

to that elusive Eden, and what qualifiers and qualifications do you look for?

The main answer to the first question is word of mouth. Most trainers are referred by their satisfied clients, or by friends or workout buddies. Within the queer community, trainers often advertise in local gay and lesbian papers, at community centers or in gay sports newsletters. And your own gym or health club will often recommend trainers or may even have residents to put you through the paces.

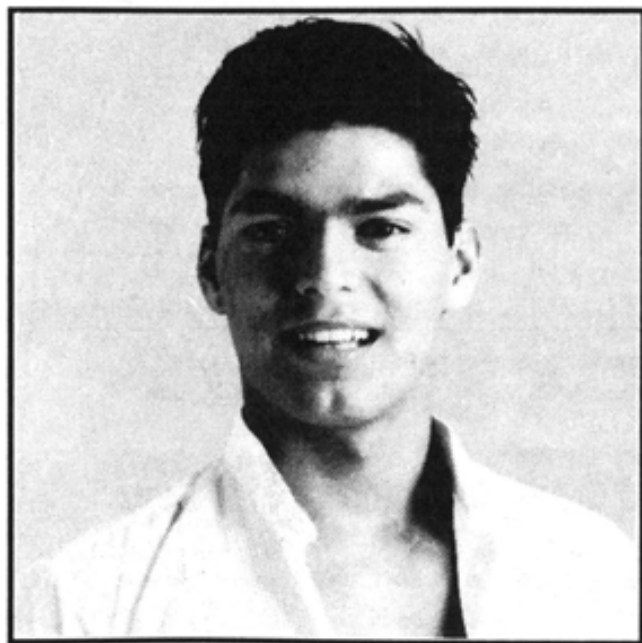
According to Charles Buster, a Manhattan trainer, when shopping for a trainer you should look for some sort of certification and ask a lot of questions.

"Look for someone who has studied exercise physiology, anatomy, nutrition, and kinesiology—the study of how the body moves," Buster said. "And any good trainer will let a potential client get references."

At present there's no trainer certification regulated by the government, but

See TRAIN on page 80

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lookout •

While the people behind the OUTpost posters seem to have become notorious for their celebrity peekaboos, other pressing and hard-hitting messages are also coming out of their arsenal and assaulting passers-by in the streets.



**George Bush's tools in the war
against Saddam Hussein.**

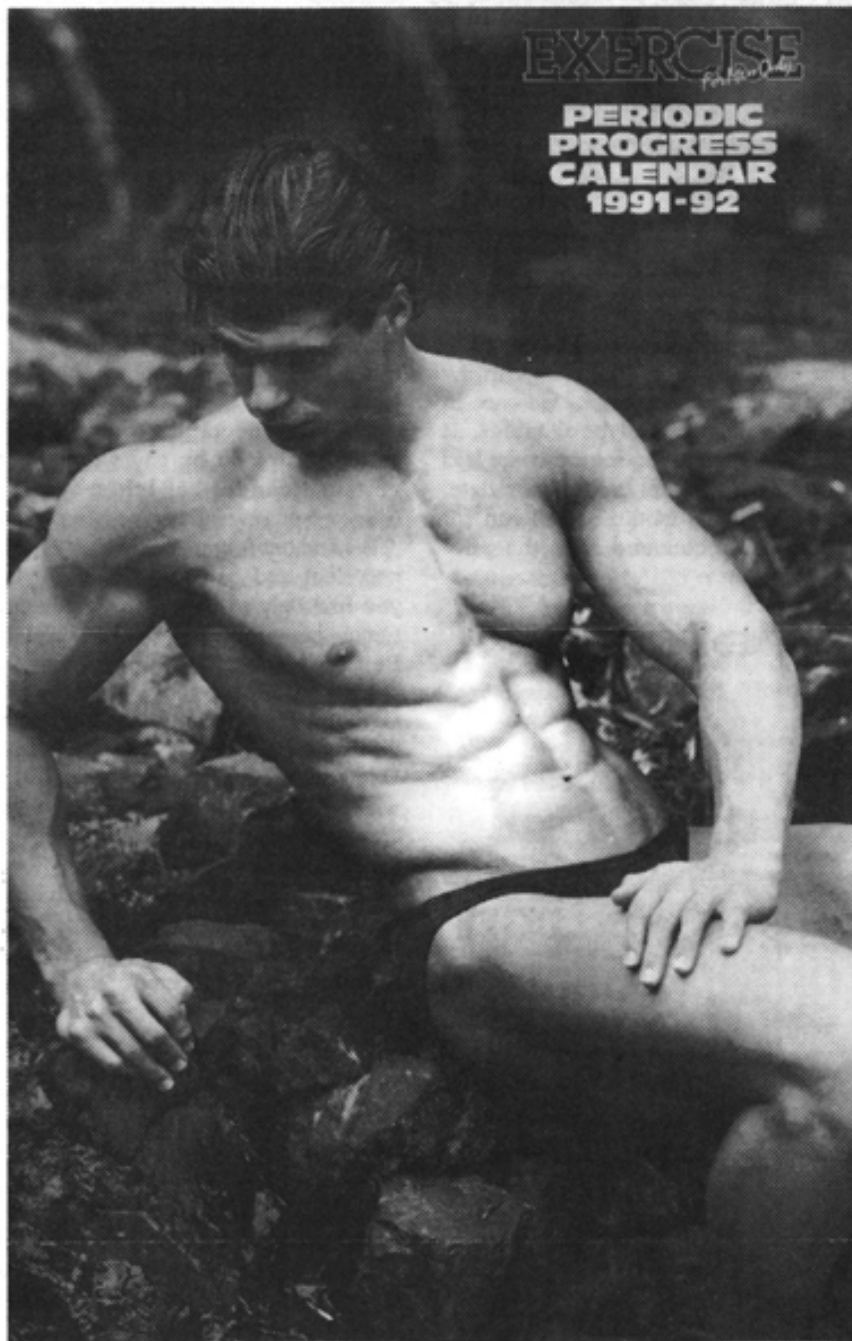
Jan 16 - Feb 27 1991: **87 Dead**

**George Bush's tools in the war
against AIDS.**

Jan 16 - Feb 27 1991: **7869 Dead**

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The March issue of *Exercise: For Men Only* follows in its tradition of appealing to that oh-so-closeted sort of guy, who would be horrified to actually read the word "gay" in the publication.

But it's the centerfold that really puts us over the top. As the editorial explains: "To help you in your own pursuit of total fitness, this special issue of *EMO* has some great surprises.... This [special pull-out *Exercise* calendar] should help you gain new motivation in performing your exercise regimen. Use it to keep track of the flying days of 1991, or just as an inspirational photograph to gaze at." Oh, OK.

OK, *New York Magazine* and its editor, Ed Kosner, must be commended for finally doing the kind of queer-bashing story (focusing on the Julio Rivera murder case) that they—and the rest of the media—should have penned long ago. Even the writer himself, crime-sleuth Eric Pooley, acknowledges as much in his rather excellent story: "Rivera's murder became the gay Bensonhurst, but few outside the homosexual community even noticed." (Well, it wasn't as if we weren't screaming at you lamebrains to get with the program.)

It seems that gay-bashing stories, perhaps with the parade and all, are more in vogue—a grotesque but, nonetheless, true observation, and typical of how the media responds. However, one writer who isn't noted in any of the pieces is John Voelcker, who did a seminal piece on the psychology of gay-bashing (in *OutWeek* last July) and which provided a base for all the others. (But I guess we should be happy enough with coverage—forget about getting credit.)

Carrying on, it is only fitting that, while on the topic of lamebrains and the grotesque, we turn our attention to the supposed actor Steven Seagal. You know him: He's one of those freaks of Hollywood, the kind of media mishap that now seems to occur more often than two-headed cows in Chernobyl. Seagal starred in that memorable martial-arts nightmare, *Marked for Death*, and recently served up the equally mind-numbing *Hard to Kill*.

Last week, he wrote a letter to *Saturday Night Live* producer Lorne Michaels. Seagal is set to host *SNL* in the next few weeks, and he had a few skit ideas that he wanted Michaels to mull over. Of course, Seagal—and Michaels for that matter—probably didn't think that some queer media insider might intercept the fax, pop a copy of the letter into an envelope and send it to *moi*.

"Even though they are sore subjects and often controversial, I believe that sort of black, sardonic humour [*sic*] would be the best way to bring subjects [that are

GOSSIP WATCH

of great importance and interest to me] to light," writes Seagal. "Skit Idea: For many of those who have seen my films, I've had a history of violence in or around bars and pool tables. It would be interesting for me come [*sic*] into a bar to meet a friend or date, and the others in the bar all run for cover as I enter and hide the pool

Welcome to the generation FLAP

equipment and other potential weapons. In addition, you could have reps from the tabloid magazines in the bar. This could bring an interesting conflict in the bar, and I could find another weapon out of something no one would have ever thought possible. (I could also say to a friend, 'Do you know the fat homo prick that did the article on me?' Her response, 'Yeah, he ran off with my husband.') I hope we can come up with something good."

Perhaps, Mr. Seagal, you are *Hard to Kill*. But certainly, after the entire lesbian and gay nation gets wind of this, you will also be *Marked for Death*. BE VERY AFRAID, ASSHOLE.

By Michelangelo Signorile

QUEER AMERICA IS
WATCHING.

Oops, there's that nasty word again. No, not "asshole"—"queer." Yes, an anti-"queer" movement—formed by "gays" and "lesbians"—is the newest bit of backlash in what some are describing as a "gener-

ation gap" which, though widening for the past few years, is suddenly becoming more ugly—and more public—by the minute.

If you thought that recent hysterical attacks made by gay writers at a certain Neanderthal leftist weekly (directed at several gay activists, *OutWeek* and *moi*) were indicative of this prevalent and paternalistic onslaught, you had only to be at the Community Center last week for "Do You Like to Be Called 'Queer?'" At this community forum, sponsored by GLAAD, the Coalition for Lesbian and Gay Rights, the Log Cabin Club and the Stonewall Democratic Club, the name-calling, we're told, reached a deafening crescendo, and participants were, by the end, lucky to get out of the Community Center with limbs still attached.

"You are the enemy!" screamed some of the anti-"queer" types to members of Queer Nation.

"You people are dinosaurs!" the Queer Nationals yelled back. "You're white assimilationists!"

Now, just for clarification: When we refer to this as a "generational" thing, we don't necessarily mean "age." We're talking about ideologies and what some have called a "pre-AIDS" mentality vs. a "life-during-wartime" frame of mind. While, for the most part, this debacle probably does divide along age lines, there are, nonetheless, many older people with the "wartime" mindset, and lots of younger people who somehow have a "pre-AIDS" mentality.

And the division is not clear-cut regarding issues either. Outing, for example, is by no means universally accepted among the younger activists—and neither is "queer" for that matter. What does differentiate the generations is not necessarily their positions regarding controversial tactics but rather the way they react to the tactics that others are using in their activism.

GAYDAR

Buy Playboy. Love Hentoff.

Those with a "wartime" mentality realize that we're in a critical situation here and accept the fact that *every possible means* must be tried. For the most part, they respect everyone else's efforts, even if they don't particularly agree ("I don't believe in outing, but if that's what you're going to do, that's up to you. It makes me uncomfortable, but I've got my own work to do and I respect your judgment anyway.").

The "pre-AIDS" types, on the other hand, don't seem to see—or don't want to see—the urgency of our current mess, think the entire gay movement has lost its mind, cannot believe that activists are trying all of these "destructive" actions—whether at ACT UP, Queer Nation, *OutWeek* or wherever—and feel that these crazed terrorists, if left unchecked, will destroy the entire movement and thus must be interfered with immediately ("Outing must stop! Invading the church must stop! Calling all of us 'queer' must stop!").

Of course, there are extremes on both sides which illustrate just how far apart the two groups have—and will continue to—become.

Campion Read is a member of the Stonewall Democratic Club and has had several run-ins with *OutWeek* regarding our use of the word "queer." On the night of the Community Center debate, he gave out a two-page statement.

"No wonder there is a movement in the streets of extreme rage!" he exclaims. "No wonder individuals preaching a gospel of hatred and intolerance against entire classes of people are finding supporters within the community. As the center of gravity of gay activism moved from the aging clones of the West Village, the style of gay activism came to be set by the East Village, a style influenced by punk rage, anarchism and contempt for middle-class culture....Many thousands of middle-class gays find the word 'queer' ugly and unacceptable to their identity....The contemptuous, self-righteous refusal of queers to acknowledge the truth about real differences in the homosexual community is a form of oppression....It must stop now....Fashion is fun, especially for the young. I really see the switch to 'queer' as a

A dyke friend told me to look at the May *Playboy* for "something good on gay-bashing." I also picked up the anorectic premiere issue of *Genre*, subtitled "Your Guide to Gay Life/Style" (take out the slash, and it's the scariest word in the language).

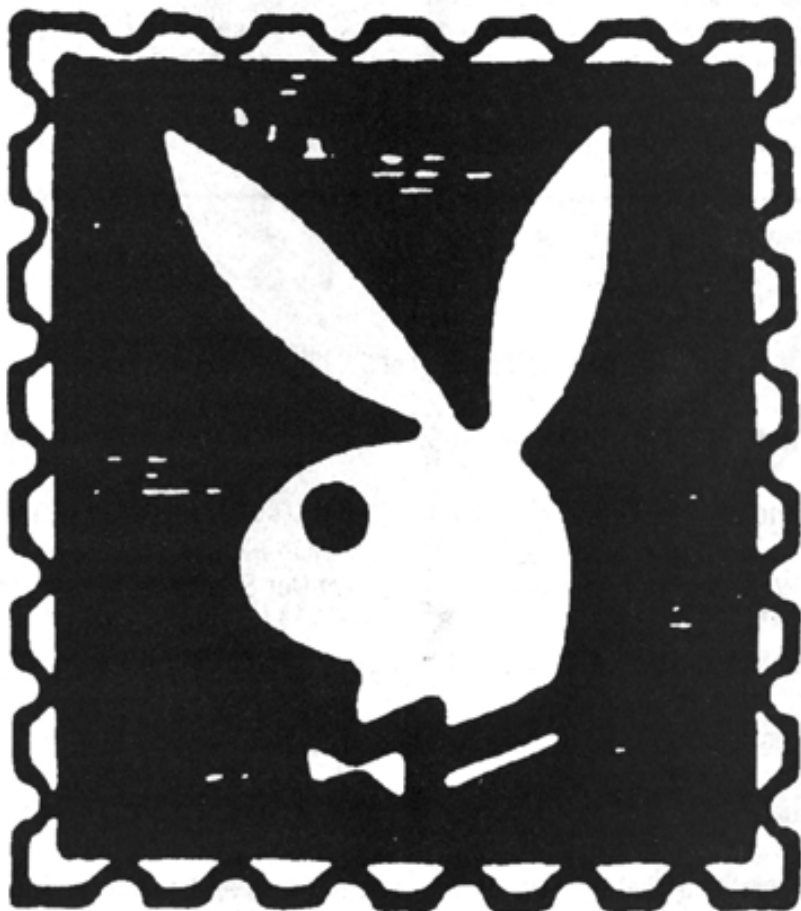
In searching out the gay-bashing article, I came across a *Playboy* map of "states with most AIDS cases" ("Do you live in hostile territory?" the banner mused. "Take a look.") and a weird editorial accusing the media of being sex-negative. Their proof: The *Times*

ran a **Larry Kramer** piece pointing out that someone dies of AIDS every 12 minutes, and *Newsweek* wrote that a rape occurs every six minutes. They complain that the media doesn't "celebrate the positive side of sex with the same rhetorical device....Someone has fun [sex] every .00003 minutes—the vast majority without disease, violence or death." True—perhaps.

But if you play the odds, consult your *Playboy* map, ignore the "hype," and hope for the best, it's still not enough. Sure, the media needs to face the fact that people have sex and like it, but they also need to know the other stats.

Playboy's deal is sexual freedom,

By Michael Goff



Read This Magazine?

and their "gay-bashing" article by **Voice** columnist **Nat Hentoff** is brilliant—worth buying the magazine, because Hentoff gets the whole story.

An example: "It is the conventional wisdom that the most vicious hate-crimes are racist, but the mounting evidence indicates that violence against gays is more ferocious than any other form of bigotry."

Hentoff takes on the media, saying: "What passes for documentaries about bigotry on national television do not directly address many viewers' most cherished prejudices....A prime-time program, however, that would begin to reveal the extent and horror of unleashed homophobia might awaken more of the populace to the savagery that explodes when homophobia is no longer limited to taunts and other verbal onslaughts."

He recounts some horror stories, quotes all the figures, explains that our civil rights are only legally protected in two states and reveals that "73 percent of the victims of anti-gay violence never said a word to the police. One primary reason is fear of being a victim for the second time—a victim of the police." And he quotes the loving lyrics of our friends at **Guns 'n' Roses**, **Heavy D** and **Audio Two** which drive home the prejudice.

Copy this article, and give it to everyone—fax it to your friends in the media, hand it out at church, show it to your family, send it to the **Voice**, and ask why we haven't see such a definitive treatment in *their* newspaper. It took a straight writer like Nat Hentoff and straight editors at a magazine like **Playboy** to do the job right—for a change.

Newsweek's cover story, "Violence Goes Mainstream," had nothing to say about gay-bashing, but alleged AIDS doctor **Robert Noble** wrote a hysterical "My Turn" column ending with: "There is no safe sex. Condoms aren't going to make a dent in the sexual epidemics that we are facing. If the condom breaks, you may die." Safer sex may not be an exact science, but it clearly makes more than "a dent." We can't eliminate all risk, particularly in the time of AIDS, and the reality is that people will still have sex—as we should. Kids need more than condoms—they need information. You've heard it before, and we'll have to say it again.

More egregiously, **Newsweek's** media section picked up on the latest story to "spin, spin, spin" (as award-winning **Outweek** journalist **Nina Reyes** calls it): "Catholic-bashing."

They blame the "nominal Irish Catholics" **Jimmy Breslin** and **Pete Hamill** for what **Cardinal O'Connor** wrote in his Catholic paper a few weeks ago, "This Lent, Catholic-bashing has been the in thing." **Newsweek** glossed over the hellish conduct at the parade, **The McLaughlin Group** (including **Patrick Buchanan**) for the most part agreed that the media does bash Catholics, and **US News** gave a whole page to **John Leo's** piece, "The Gay Tide of Catholic-Bashing."

None of these people knows what he or she is talking about. Leo writes of "the intense campaign by gays against the Roman Catholic church." Where are the fact-checkers? Besides ACT UP demos to protest Cardinal O'Connor's (not the church's) forays across church/state lines, there is no "campaign," not even a position paper or official position. They complain that the press doesn't cover gay attacks on Catholicism, but if this is true, how do any of them even know about it? I didn't see Pat Buchanan at the cathedral.

Leo goes on to say that "savage mockery of Christianity is now a conventional part of the public gay culture." As it should be, I say, in light of the savage mockery of gays and lesbians that has ever been a conventional part of straight culture.

Sure, Catholics have faced hatred in America, and most of it was long ago. There aren't roaming bands of fags and dykes beating Catholics with baseball bats, only all-American grass-roots politics.

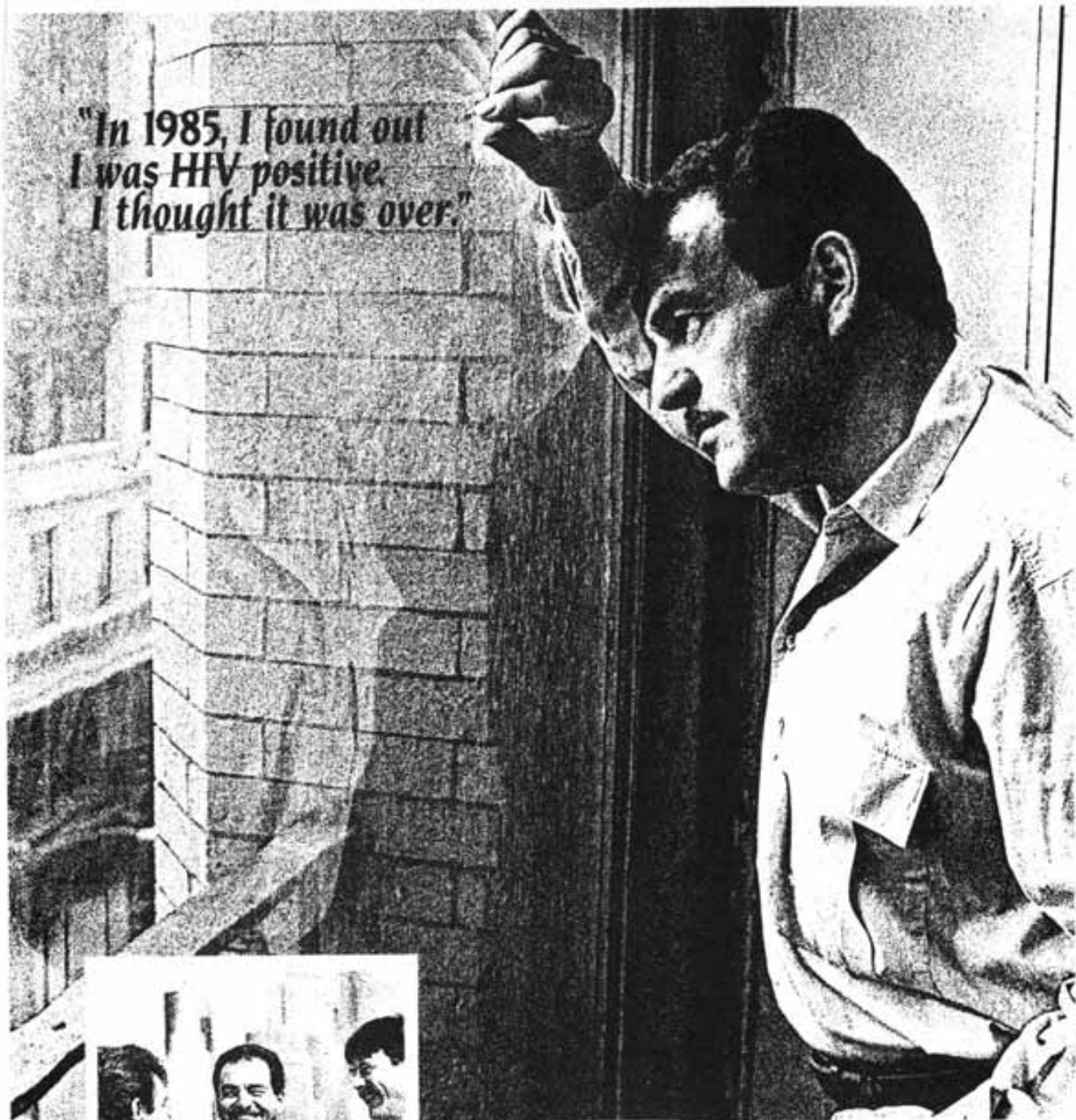
Where is the article on the intensified Catholic tide of gay-bashing? And which came first, anyway? "Catholic-bashing" is self-defense. They just don't like it when people bash back. As my media buddy, **Michelangelo Signorile**, wrote in his **NY Post** rebuttal to Patrick Buchanan: Just consider the Spanish inquisition. (As of press time, we still don't know if **Jerry Nachman** was serious about printing it.)

In that paper, Buchanan continued the "Catholic-bashing" binge with a second piece on the parade, asking why a study of the mainstream media showed that "on most controversies involving Catholic teachings, the church came out on the losing side of the issue debate." Patrick, it's because the Catholic church is wrong and evermore irrelevant. ▼

THREE DOTS...

... Human Rights Campaign Fund's blow-in **Advocate** brochure features photos of **Jesse Helms**, **Phyllis Schlafley**, **Pat Robertson** and **Sen. William Armstrong** and this copy: "Do Politicians Win—And Our Friends Die—Because of Our Silence?" The answer is "Damn straight," and it's nice to see the rhetoric of the vanguard trickle down...And in the **Advocate's** story of a Hollywood gay murder, there's a photo of the victim with **Rex Reed**. I wonder how he feels about that—appearing with a notorious homosexual. —M.G.

*"In 1985, I found out
I was HIV positive.
I thought it was over."*



"Well, I'm still here and going strong."

Every day, more and more people are learning to live with HIV. People are finding ways to stay healthier, strengthen their immune systems, develop positive attitudes. They've found that proper diet, moderate exercise, even stress management can help. And now, early medical intervention could put time on your side.

Today, HIV positive doesn't mean you have to give up. So, the sooner you take control, the better.

For more information on living with HIV, we urge you to call the number below... anonymously, if you wish.

**LIVING
WITH HIV.**

1-800-HIV-INFO THE SOONER YOU TAKE CONTROL THE BETTER.

FIELD TRIPPING

Orlando remembers that evening in 1984 when he won the World Championship in Las Vegas. The site was the Coliseum. When the judge announced his name, Orlando jumped up, squealed and ran to the stage. Camera flashes exploded as Orlando hoisted the grand trophy, arm in arm with his hairdresser.

Orlando Padilla, 36, is a world-class hair model.

"Anybody can be a hair model if they have the right hair, the right color, and they go on a runway and model," says Orlando, his luminous dark eyes flashing. While pursuing a degree in hair and makeup in Puerto Rico, he was invited to appear in hairstyling competitions. Insiders call them "hair shows." Orlando had already acquired stature on the international hair-show scene when he returned to the United States (he was born here) in 1984. Two years earlier, he landed a bronze medal in the international competition in Sweden, for his lush salt-and-pepper hair.

Each hair model has her or his own Pygmalion with a teasing comb. The model is, in the best sense, a raw piece of clay that awaits sculpting. The ideal hairstyle may take a year of practice. Nothing is haphazard. Hairdressers are given specific guidelines. Creations are judged for color, length, tapering and texture. Any aberrations in length or style are disqualified. Hair extensions are tantamount to steroids at a Mr. Universe cattle-call.

Hair models compete in three categories: Classic, Artistic Gala and Commercial. Men and women are judged separately. One hairstyle may compete in several categories. Models sashay down the runway, where smiles at the audience yield big points. Subtle movements are favored; an abrupt turn of the head can disturb the line of the hair. Contestants must sit in a chair as 15 to 20 judges surround them, one by one, and run their fingers through the person's hair. This seems an unseemly task, given

the amount of hair-control exercised. It is not uncommon, Orlando says, to drain an entire can of hairspray for a gravity-defying do. "The hairdresser wants the hairstyle to look perfect," he says. "They look like wigs sometimes, that's how perfect they are." After a show, when Orlando goes out on the town, he hastily rearranges his Ken-doll coiff.

Since his face—and his hair—are his fortune, Orlando protects his investment. He uses superior shampoos and hair vitamins. The blowdryer is used sparingly. Keeping a fit body is also essential to high scores. "If you want to be a good hair model, you should have all the best qualities: the hair, the look....You don't want to have beautiful clothes and have a big belly."

The biggest shock in all this pageantry, however, is the dearth of queers. Orlando's mentor is straight; so are other stylists. He explains that these people are more barber stylists than salon hairdressers. Moreover, most models are straight and married. Orlando picks out the occasional queers through eye contact but is much too busy to pursue them. Besides, do Olympic athletes sleep together the night before they compete for the gold medal? Orlando has no discomfort over being the sole (known) gay person at hair shows. "They like me the way I am, because I'm very friendly and funny, sometimes making jokes," he said. Besides, sexuality is not the criterion for success. "They just want my body and my head."

The hair-show glamour has limits; only the hairdresser gets her or his name carved onto the winning trophy. Orlando has all show-expenses paid, and the chance to globe-hop. He remains faithful to his stylist, having turned down several offers to work with others. Beyond the realm of the hairstylist world, Orlando and his contemporaries are mere mortals on the streets of America. But he knows his importance in the hairdo universe.

"The model is 85 percent of the competition," he says. "A lot of hairdressers don't know what they're doing some times, and they don't practice hard enough to win a big prize. If you get a good model and the hairdresser doesn't know what he's doing, they lose everything."▼



By Jay Blotcher

OUT ON THE TOWN WITH LIZ & SYDNEY

Hollywood, that great tinselled abyss of the American dream. Whether you love to hate it or hate to love it, around Oscar time you just can't escape it. Like a bad date from years past, it just won't leave you alone. Everywhere you turn, self-proclaimed "psychics" fill the airwaves hawking their Oscar predictions to anyone who will listen. To say that life imitates art would not be a lie, you think, as you overhear a clubbie practicing her acceptance speech in front of a bathroom mirror. Finally, you realize that club life is just the videotaped community-access version of the silver screen, whether they go home with a golden Oscar or a golden boy.

SYDNEY: You'll never eat lunch in this town again.

LIZ: Why? Did everyone get acting jobs at the same time?

Sydney: No. It's just an idle threat.

Liz: Gee, thanks. You know, **Julia Phillips** has actually lost restaurant tables over her book.¹

Sydney: I didn't think that most maitre d's took bad writing seriously enough not to seat people.

Liz: You're telling me. **Bret Easton Ellis** will never eat anything but Stouffer's Lean Cuisine until hell freezes over.

Sydney: What do **Julia Phillips** and **Mr. Ellis** have in common?

Liz: They both have egos the size of a **Cecil B. DeMille** production. They're both pencil-necked geeks. They're both self-loathing homosexuals. I don't know.

Sydney: Well, yes. But I was thinking more along the lines of sexist, racist, homophobic idiots than pencil-necked geeks.

Liz: Yeah, but at least **Ms. Phillips** has a humorous bone in her body.

Sydney: I was more fascinated by her obsession with **Goldie Hawn's** butt. I love the fact that every reviewer quotes her as saying that Goldie has "stringy hair," even

though she mentions **Ms. Hawn's** ass more than her hair.

Liz: I think she's "on the team," despite numerous mentions of her many attractive, post-adolescent boyfriends.

Sydney: My second-favorite part was when she salivated over **Corey Haim**. If we believe what she says, then it wasn't for lack of opportunity. Anything with a nervous system had the hots for her.

Liz: A legend in her own mind.

Sydney: These are drugs. This is the book your brain writes on drugs. Any questions?

Liz: Oh, the glamour of Hollywood. This hefty tome will probably keep more people out of Los Angeles than **Sandra Bernhard**.

Sydney: *Limelight* is writing a screenplay of its own.

Liz: That's a really weak transition. But go ahead.

Sydney: That item they planted in *Newsday* about two columnists spilling a drink on **Grace Jones'** bra and trying to run it through the wash before she noticed...

Liz: I don't think she's been to *Limelight* since they "reopened."

Sydney: They had a press dinner for, among others, the *Wall Street Journal* and had to hire clubbies to fill the room. Then they gave out a mushroom punch to make sure the "filler" would misbehave, i.e., be press-worthy.

Liz: Well, when they make *Limelight: the Movie*, I'm sure that's one story that won't make the cut, and the people who came up with that idea should be cut.

Sydney: For someone whose first featured role ended up on the cutting-room floor, **Kevin Costner**² did pretty well at the Oscars.

Liz: Quite.

Sydney: Maybe there is hope for this world after all.

Wasn't it a big victory for multi-culturalism—an African-American actress with dreads, an actress who doesn't look like a "traditional" starlet and an epic film about Native Americans all won.

Liz: Yeah, and then there was the triumph of pop culturalism—**Madonna's** homage to **Marilyn Monroe**.

Sydney: "Talk to me, **Norman Schwarzkopf**, tell me all about it!"

Liz: Well, at least she didn't try to play brain-dead and say, "I didn't even

See LIZ & SYDNEY on page 63



By LIZ TRACEY &
SYDNEY POKORNY

THE ARTS

A New Toxic Avenger

POISON. Directed and written by Todd Haynes. Produced by Christine Vachon. A Zeitgeist film release. Angelika Film Center. NE corner of Houston and Mercer. (212) 995-2000.

by Peter Bowen

In 1989, Todd Haynes' *Superstar*, his profoundly fabulous story of Karen Carpenter's life and death, featuring an all-talking, sometimes-mobile cast of disfigured Barbie dolls, won critical praise and corporate ire. First, Mattel threatened to shut it down for marring the good name and plastic face of their celebrated doll. Then Richard Carpenter, before dehumanizing his sister's memory for the sanitized TV-movie version (particularly by sentimentalizing her struggles with her sexuality, her eating disorders, her suicide), successfully sought a cease-and-desist order against the film.

While perhaps less scandal-ridden, Haynes' new film, *Poison*, proves no less transgressive. Winner of the Grand Jury Prize at the Sundance Film Festival, this interwoven trilogy of crime, science and patricide has already touched a critical nerve. The predictably homophobic *New York Times*, for example, felt the need to describe (erroneously) a scene of spectators fleeing the Sundance screening in disgust. But transgression is not simply the film's *modus operandi*—it is its very subject.

The film's toxicity resides, however, not in the shameless shock value of a film like *Pink Flamingos*, but rather in its relentless resistance to filmic convention or conventional

morality. Not unlike the fake biography of the now-outlawed *Superstar*, *Poison* internalizes its criminality by playing havoc with the laws of narrative and genre. Braiding together three seemingly separate stories with what at first feels like the editing logic of a late-night channel-switcher, the film ultimately takes on a seamless editing rhythm, uniting its disparate elements in its shared conspiracies. Largely and loosely inspired by the writings of Jean Genêt, the film recounts transgression, finally, not as a crime but as a miracle. Indeed, even the film's parodies inhabit their Hollywood originals—the *Current Affair* shocking exposé, the '50s sci-fi thriller—with such a straight face that, by the end, there remains only the transformative fiction of sincerity.

At the heart of each section, steering the different plots on parallel courses, is Genêt's poetics of rejection. "In submitting to prison life, I could reject the world that had rejected me," explains the voiceover of the Genêt-like character, John Broom (Scott Renderer), in the section aptly titled "Homo." Broom, now imprisoned as an adult at Fontenau prison, is tormented alternately by his desire for the hunky inmate, Jack Bolton (James Lyons), and by his sentimentally technicolor memories of Bolton's

humiliation when they were adolescents together at the Baton reformatory. Alternately viscerally disturbing and lyrically erotic, the segment, like Broom's torment, moves back and forth between violence and beauty until these separate effects become not only inseparable but—for all practical purposes—the same. Neither an obvious parody nor a traditional narrative, the "Homo" segment—even after a rape, a killing and a sudden shower of rose petals and spit—feels slightly static and stilted next to the other two sections. Yet if it seems to go nowhere, this may be because it has already escaped the worlds the other sections are struggling to reject.

The miracle of abjection that so fully saturates "Homo" becomes in the other two sections, "Hero" and "Horror," a point of conclusion. Dressed up in documentary drag, "Hero" marches out various interviews by schoolmates, teachers and neighbors to piece together the story of Richard Beacon. For, according to his sublimely suburban mother, Felicia Beacon (Edith Meeks), Richard shot his father and then flew out of the bedroom

window never to be seen again. Begun as an absurd Oedipal joke, the mother's story, bolstered by the truth machinery of TV journalism, finally sounds

FILM

utterly credible. Where else does a boy—the perfect homo-child, tormented and taunted, beaten up and perhaps sexually abused—belong but as, to quote his mother, the “gift from God” return to heaven?

Inverting the black-and-white sci-fi genre, in which the scientist must kill the monster his science has created, “Horror” transforms its

The result is, of course, disaster. His face begins to mutate, festering with running sores and molting flesh. Contaminated, the doctor turns into a sex maniac, lethally infecting others, including the one person he has learned to love and trust, Nancy Olson. Bordering dangerously on an unsafe allegory of the AIDS crisis, the “Horror” section rescues itself by

beautiful cinematography of Maryse Alberti and to the work’s multi-textured walls of music and sound effects. Yet within Genêt’s paradoxical aesthetic economy, such beauty—to paraphrase Sartre—allows us simply to eat shit and like it. It is finally in this championing of transgression that the entire film becomes significantly homosexual. Working off of Genêt’s



LAUGHTER IS THE BEST REVENGE—Melissa Brown and Joe Dietl in *Poison*

scientist into a monster and then makes the monster the hero. Distracted by the charms of an adoring colleague, Nancy Olson (perfectly played by Susan Norman), the absent-minded Dr. Graves (Larry Maxwell) accidentally swallows the cup of human sex-drive that he has laboriously attempted to contain.

revealing the public’s hate and disgust as more monstrous than the lesions that disfigure the doctor’s face.

Poison, as the title suggests, is not always easy to swallow. Yet by its own homeopathic recipe, it is finally its own antidote. Much praise is due to the deftly versatile, often-

equation of homosexuality with criminality, each section locates in its degradation, monstrosity and torment the power to escape and rewrite a world that has already rejected us—and, to judge by the recently turned backs of the order of the Ancient Hibernians, continues to reject us.▼

Risking the High

HIGH RISK: AN ANTHOLOGY OF FORBIDDEN WRITINGS. Edited by Amy Scholder and Ira Silverberg. Dutton. \$19.95 cl., \$8.95 pb. 299 pp.

by Anne-christine d'Adesky

There are a number of reasons why *High Risk: An Anthology of Forbidden Writings* is an important read. Starting with statistics and epidemiology (as all good reports in the US do nowadays), the collection contains—classifying loosely—13 male writers, 13 female and one lesbian transsexual. There are a number of Black and Hispanic writers, both gay and straight. All of them have either engaged in CDC-defined high-risk sexual activities or ingested body fluids at one time or another in their lives that would be called dangerous, if not suspect and in bad taste, by some.

High Risk is dedicated to Gregory Kolovakos, a gay writer and translator who died of AIDS. Several authors are HIV-positive; one is dead of drugs and AIDS. Of the living, I can't imagine any who don't think about death and the decay of American culture regularly—like flossing, which causes a little bleeding each time. Nor do any appear repentant about sex or desire or pain; their emotions are far more complex, layered with hidden meanings like dreams, which many of them allude to as a central metaphor for all forbidden activity. Yet overall, what strikes me the most about this collection is the simplicity of the voice, in many cases, a straightforward honesty that smacks of truth and needs no embellishment to make it powerful, moving and deeply human.

The lines I loved most were the ones I could not deny, like these from Pat Califia's poem "Heroin":

the drug lays down along my bloodstream
like a strange animal
it takes over my heart
and makes it beat uncomfortably fast
it looks out through my eyes
seeking its own future.

Or this one from Essex Hemphill's "Heavy Breathing": "I know I don't live here anymore/but I remain in this body/to witness."

The body and its addictions has become a 20th-century (OK, postmodern) genre by now, so it's not surprising to find writers as different as these two

talking about the mental distance one takes from the body on drugs, during sex, during pain. What makes so much of the work in *High Risk* good is the close, dispassionate attention, the clinical love, attached to the body as it fucks or shits or receives pain through a protective wall of blank or released emotion. The form here is closer to reportage than literature; it's urgent and subjective, fiction verité (a term first coined by journalist Laura Flanders to indicate those times when your reality exceeds your fantasy but you have to pretend to make it up because nobody will believe it's true); no matter the voice or device of character, the bottom-line perspective is nearly always first-person:

I spent a lot of time searching out the world of pornography. It wasn't the only literary country to which I journeyed, but it was always my favorite. (John Preston, "How Dare You Even Think Such Things")

here in the dark I miss the fine lines
beneath Dion's eyes running like rivers

to his ears: fissures in such a young face
something is coming apart...(Dodie Bellamy, "Dear Dennis")

It was an animal thing, just him using me. I fell into shame like a suicide
throws herself into a river. (Dorothy Allison, "Private Rituals")

Stylewise, I notice that some writers seem to favor piling on verbs to describe the activity taking place in and outside of their bodies, while others use descriptive adjectives such as "sullen" and "languorous" to connote the slower, fluid rhythm of a surreal inner reality. Often, the choice of words is precise and satisfyingly perfect. Consider Mary Gaitskill's paean to pre-teen sexuality, "Action, Illinois," in which hardly innocent games of childhood are referred to as "little social massacres." Her attention to detail is keen: "They weren't big boys—they were small, with sinewy, racing-dog bodies—but their strength came out of their huge bawling mouths and their human indifference to pain."

Most of the collection is urban; Gaitskill's suburban mall-life is an exception. There's no escaping that these are American writers too; the

See RISK on page 68

Risky Business

A Talk With Editors Amy Scholder and Ira Silverberg

by Sarah Pettit

I find that I keep coming back to your introduction in High Risk because it's the clue to the whole. I'm interested in how you perceive the notion of transgression in relation to the works—singly and as an overarching concept. Transgression can mean a lot of things, and, I think, the danger would be in the amorphous, the undescribed, the "everything-that-doesn't-fit." And I would be interested to know how that works in terms of hierarchies of oppression. How do you take drug addiction, S/M and ethnicity and manage to find a common thread between those things, when, in some sense, there's everything not in common amongst them?

Ira Silverberg: But if you're looking at mainstream values, there are bonds between all of those areas because they're falling outside of what the dominant culture wants to reinforce as the aesthetics of the culture.

Amy Scholder: I think our project was, first, a literary one, so what was more immediate in our considerations were the links literarily that these sorts of writings have and picking out ones that we thought were exceptional. We're not publishing pornography—it's a literary

collection, and we were interested in that sort of aesthetic project first. The second question then becomes: What are the ranges of these kinds of

BOOKS

transgressions? What do they have in common? We're not suggesting that there isn't a hierarchy and that in the world these things aren't extremely different. The sort of honesty of expression, [and what] we described in the introduction, are literarily very essential values for the work and are relatively meaningless for communities at large in the world.

IS: It was a very direct response to areas that we both saw that no one was writing about or painting about—originally we were hoping to include art in this book. We looked at a lot of those areas like S/M, like drug use, like prostitution, like those things that became very taboo very recently as American morals have allegedly been rising. A lot of this was tied in to a literary response to AIDS. People weren't willing to take risks with their writing because they were afraid of being deemed "politically incorrect," writing about certain things which, if actually acted out, might be high risk. It was very much a statement of saying there's an aesthetic that's there, that's always been there that we don't want to see die because of a political response. A lot of writers react very sensitively to what's going on in the world around them and are really worried about getting their work out.

Do you feel that the book is a community response to any sort of established tradition of gay writing—I realize that not all of the contributors are gay—but specifically in terms of gay writing? Dennis Cooper made the point in his talk [at the OutWrite Conference] that he feels that we've all fallen very easily for mainstream acceptability, and that is something we should be wary of. Is this a response to that?

IS: Absolutely. The proliferation of banal literature is something that Amy and I will not accept in our roles as arbiters of taste in the culture world. (They laugh.) I don't want to publish banal fiction, I don't want to work with banal writers.



TRANSGRESSION SESSION—Amy Scholder and Ira Silverberg

So how do you define banal?

IS: Lifestyle.

AS: I also feel there's a certain honesty and thoroughness that I tried to select for *High Risk* that I don't see too often. What we were looking for was challenging fiction. Challenging to what? Challenging not just to dominant culture but actually to the individual. I think certain writers really dig deep, there's a sense of exposure, of...

IS: Risk?

AS: Thank you.

In that way, I wonder: If your editorial decisions were translated into a politic, would it be a queer politic, in the sense of an expanded gay, lesbian, bisexual, deviant politic?

IS: I think there's a politic involved in editing this kind of anthology. It's very much about saying that we do not accept the proliferation of a literature that we are not interested in, and the "we" is definitely queer—not gay and lesbian "queer"—but "queer" in terms of those of us who support a deviant aesthetic. If it's political to support work that falls outside of the mainstream, then yes.

I want to talk about the issue of your audience. In some ways, the challenge of the book would be for it to have a very broad audience, to shock people who are way out there and to

give pause to people who are already within a process of resistance.

IS: Amy and I kept referring back to *The Olympia Reader*, which was not a model because it was a very exclusive book but, I think, lives on in avant-garde culture as a very important document of its time in terms of bringing together a group of challenging, inventive writers who hadn't been given a lot of exposure. *The Olympia Reader* probably took years to get into the number of hands it eventually got into, and I hope that *High Risk* will have a more long-term effect on people rather than an immediate one. I care that the work of the writers continues to get out there, and that maybe the book can turn people on to a lot of different writers as they explore their own aesthetic and their own values.

AS: By putting together so many different writers in terms of the forms that they write in, their audience and their subject matter, I am interested in showing the connections between all of our interests and all of our values. I think that sometimes, as gay men and lesbians, we accept certain things within our own community but then don't accept what someone else in the straight community might have to deal with as someone who is "deviant." Take [*High Risk* contributor] Bob Flanagan, who is a total outsider as a heterosexual masochist: For a lesbian

audience to think about reading and being interested in and appreciating his expression takes some work. But this book also has Pat Califia, Dorothy Allison and writers who I think are very important to the lesbian community, so they might pick it up, and they might read Bob's work and realize that there's this kind of aesthetic, there's this honesty, this shared sensibility that is worth looking at.

This is a landmark anthology in that, aside from one of the Christopher Street readers, I think, it's the first anthology to have lesbians in the same covers as gay men, as well as bisexuals and straights. That's a real stepping-off point. Did you have a sense of that history, or is that incidental to the larger project?

IS: It's incidental. The writers are good writers, and I don't think it matters what their sexuality is.

AS: Actually, I think we made our final decision about the first 20 [stories] and afterward looked and said, "OK, how many men, how many women? How many gays, how many straights?"

So you didn't set out with a "we're-going-to-have-this-kind-of-balance"?

AS: No.

IS: It just worked out that way.

AS: Frankly, it surprised me that we had so many straight people.

IS: That's true. It's about 50 percent straight.

AS: But that was not part of the criterion we used when we were looking at the pieces. It was based on two things: the literary value and a kind of balance we wanted to achieve. We didn't only take the best literarily, point-blank, we did want to have a certain kind of representation that we could achieve while having the excellence.

IS: But the representation had more to do with content than it did with ethnicity or sexuality. If there were 15 fist-fucking pieces in this book, it wouldn't be as interesting as it is now. So we looked for the best.

Does that mean you have a problem with the sort of process that sets out in advance to decide its quotas?

IS: I do.

AS: Personally, I don't.▼

Peter, Paul and Mary

RESCUING THE BIBLE FROM FUNDAMENTALISM by John E. Spong. Harper San Francisco. \$16.95 cl. 267 pp.

by James Waller

As a matter of political principle, it's essential that we keep repeating until we're hoarse the unadorned fact that history is crowded with famous people who were gay and lesbian and that gay men and lesbians—whether recognized as such or not—have always performed some of world culture's most significant work. And it's also essential that we name them.

But how do we decide who belongs on our list of famous homosexuals? It seems logical enough to include a person if she or he is alive or died just recently or had a life that was well documented or produced work whose content is evidently gay or lesbian. But what about someone who died nearly 2,000 years ago, for whom we have only a rather sketchy biography, and whose denunciation of homosexuals has been a mainstay of Western Civilization's homophobia? In other words, what should we make of information, revealed just weeks ago, that Saint Paul was a Nancy girl? That's right: the same Saint Paul who wrote in Romans 2:29-31 that girls who like girls and boys who like boys are "filled with all manner of wickedness, evil, covetousness, malice. Full of envy, murder, strife, deceit, malignity, they are gossips, slanderers, haters of God, insolent, haughty, boastful, inventors of evil, disobedient to parents, foolish, faithless, heartless, ruthless."

Why was Saint Paul so mean? Well, Jack Spong, bishop of the Episcopal Diocese of Newark, has suggested an answer. Marshalling all the received wisdom of pop psychology, Spong has detected the object of bigotry hiding in the psyche of the bigot: Saint Paul was gay and hated himself for it. In his book, *Rescuing the Bible From Fundamentalism*, the good bishop outs the apostle, presenting him as a gift to those lesbians and gay men who have, over the years, given him so many "spiritual gifts that arise out of the very being of their unique life experience."

On first reading of

Spong's gesture (in *The New York Times*, which has not let the story die), my response was a sarcastic "Gee, thanks a lot." There aren't too many of us, probably, who want Saint Paul on our list. But, then, we also don't want Roy Cohn or J. Edgar Hoover, do we? Come to think of it, I don't even want Liz Smith on our list. Still, without being quite sure that our list is politically roomy enough to accommodate the bad guys, I think that it's worthwhile to examine the case Spong makes for Saint Paul's being gay.

Now, there's good reason to be wary of gifts borne by this particular Anglican bishop. Jack Spong is the cleric who, with a great deal of fanfare, ordained the Rev. Robert Williams to the Episcopal priesthood in December 1989—an event that was, depending on your point of view, either the first time an open, actively homosexual person had been elevated to the Episcopal priesthood as such or the first time such a thing had been done with quite so much fanfare. In any case, the love-feast between Spong and Williams ended with both suffering a dose of spiritual indigestion. At a conference in January 1990, a reporter heard Williams say some nasty things about Mother Theresa (for which Williams later apologized) and some sensible things about the virtues of non-monogamy (for which he did not apologize), and reported them. The story was picked up by the national media, Spong enjoined Williams to shut up, Williams refused, and the flap resulted in Williams' dismissal from the leadership of a gay ministry in Hoboken and in his fleeting notoriety on the talk-show circuit (Phil Donahue didn't like him very much).

Spong, on the other hand, is the kind of defender of gay rights whom Donahue does like (he's been a frequent guest): For one thing, he's straight. To be fair, Spong's liberalism is a far cry from Donahue's sickening variety, and even his

BOOKS

enemies admit that the bishop has shown himself willing to court controversy and even endanger his standing in the Anglican hierarchy by calling the church to honest, active commitment to human rights and Christian inclusiveness. In *Rescuing the Bible*, he dares grapple with a theological tar baby of incredible stickiness; the problem of how modern Christians can take the Bible seriously without succumbing to the inane beliefs of biblical literalists.

It's telling that Spong's claims about Saint Paul's sexuality are the only aspect of this interesting book that have received any attention in the general media. Through much of the book, Spong is simply providing a survey of academic biblical scholarship, and his overview is lucid and succinct. I'd recommend Spong's chapters on the Hebrew Scriptures and the Gospels to anyone interested in learning a little biblical history.

I can't say the same for the chapter dealing with the letters of Paul. The argument Spong advances to support his hypothesis that Paul was a "self-loathing gay male" has been criticized elsewhere for its homophobia. Homophobic it is, and not only in Spong's seeming equation of male homosexuality with fear and loathing of women. (There's something disingenuous, though, about those gay critics of Spong who defame him for suggesting that gay men are, in perpetuity, misogynistic; certainly the point is that gay men have—among males—no monopoly on misogyny.) Spong's argument is much more subtly—and profoundly—homophobic than this.

What Spong says is, in essence, that Paul—a Jew who despised himself because of his homosexual feelings and who was unable, despite the strictest adherence to Jewish law, to squelch or transform his loathsome desires—found forgiveness, acceptance and love in Christ. The point that Spong seems to miss is breathtakingly obvious: Even if Spong's guess about Paul's sexuality is a reasonable one, Paul's conversion to Christianity did not make him more accepting of homosexuality (note the previous quotation from Romans). All it did was let Paul know that his basic moral hideousness was something that God, in his unfathomable love, might choose to overlook. After recovering from his blinding vision of Christ on the road to Damas-

cus, Paul sprang up and started preaching the gospel; he did not go out and try to get laid—some "gift."

In addition to being homophobic, Spong's argument is, in one important respect, plain stupid—and, I think, vies with the idea of sin that is central to a Christian understanding of life. Time and again in his letters, Paul complains of his inability—as a natural man, enveloped in sin and as yet unredeemed by Christ—to control the actions of his body. His mind, he says, wants to do one thing—the good thing—but his members, subject to sin's devices, invariably disobey.

The word "member" (the Greek word used by Paul is *melos*) is given, by Spong, a very definitive interpretation. According to him, when Paul says "member," he is referring in a veiled way to his sexual organ, since sexual arousal is the only sort of activity engaged in by any of the body's members that is not subject to voluntary control. This interpretation leads Spong to conclude that the root of Paul's self-hatred is sexual in nature, a deduction pivotal to Spong's case, and the quicksand on which the rest of the argument is built.

Fortunately for us list-makers, Spong's interpretation seems to defy an intelligent reading of Paul's letters. First of all, Paul often uses the word *melos* (again translated as "member") in quite a different context—when he speaks of Christians as "members" of the body of Christ. If Spong's interpretation is applied here, the picture of Christ's body that it conjures up is quite uncanny. More important, however, is the way in which Spong's argument undermines—and reduces—the meaning of sin in Paul's writings.

As much as I may dislike Paul—or rather, the way in which his words have been, and are still, used by the church as instruments of oppression—I must admit that there have been few deeper thinkers about human nature and how it sometimes seems inhabited by evil: I tell my hand not to strike my loved one, but it strikes; I tell my mouth to say the kind words, but it stays shut; and OK, I tell my dick not to get hard when I know that my lust is wrong, and sometimes it doesn't listen. My willingness to despise my body doesn't go nearly so far as Paul's utter desecration of the

See PAUL on page 68

But how do we
decide who belongs
on our list of famous
homosexuals?
It seems logical
enough to include a
person if she or he is
still alive or died just
recently or had a life
that was well
documented or pro-
duced work whose
content is evidently
gay or lesbian. But
what about someone
who died nearly
2,000 years ago?

Sweethearts of the Radio

The Dilemma of the Contemporary Girl

by Kurt B. Reighley

Many pop aficionados view the history of the classic American girl group as a Cinderella story of youngsters swept up from the ghetto into a magical world of bouffant hairdos and designer gowns. Since the '50s, these groups of three or more young women we could all identify with have sung tales of young love in vocal harmony with gut-wrenching honesty. But from the earliest hits of the Chantels and the Bobbettes, through the glamorous reign of the Supremes, right up to today's top-selling artists Exposé and Seduction, female vocal groups have been regarded by journalists and fans alike as the puppets of male producers and songwriters. The pop marketplace of the '90s, redefined by a crop of female artists as diverse as Madonna, Sinéad O'Connor and Rosanne Cash, offers the girl groups a new chance to break out of 30-year-old stereotypes and assume a greater role in selecting their own sound and image. Will modern girl groups control their own careers any more than their predecessors, or are these talented performers destined to remain several steps behind other artists in reflecting the attitudes of modern audiences?

In her detailed history, *Will You Still Love Me Tomorrow—Girl Groups From the '50s On* (Virago Press Ltd., London, 1989), British journalist Charlotte Greig proposes the stereotype of the girl group as "an entirely passive group of young women who are called in by a male producer to make real his musical fantasies, and who have no part to play in the whole business beyond donating their services as so many sets of vocal chords." Just as Berry Gordy shaped the career of the Supremes, and Phil Spector's name remains irrevocably linked with the Ronnettes, male producers stand behind every major girl group today. Latin sweethearts the Cover Girls were originally the brainchild of Fever

Records' Andy "Panda" Tripoli in 1987. That same year, Steve Peck and Ted Currier of Platinum Vibe productions began their tenure as Svengalis for



CONTROL YOURSELF—Ann Curtiss (middle) and Exposé.

MUSIC

Sweet Sensation. Last year, after working with several female dance groups (including the Cover Girls on their Capitol release *We Can't Go Wrong*), ace producers Robert Clivilles and David Cole (a.k.a. C & C Music Factory) decided to enter the girl-group arena and formed Seduction, a "highly gifted, musically and ethnically diverse female trio" carefully designed with an eye toward the shortcomings of earlier girl groups. But Exposé, the trio created in 1985 by songwriter/producer Lewis A. Martinec to record his dance classic "Point of No Return," continue to outshine them all.

Just a few moments with Ann Curless, the "most outspoken" member of Exposé, quickly dispels a handful of girl-group prejudices. Curless majored in music merchandising at the University of Miami, a background that provides her with an edge against a classic weakness in girl-group politics—business dealings. Like so many of the young stars of the '60s, the sudden initial success of Exposé's multi-platinum debut *Exposure* took Ann and fellow members *Jeanette Jurado* and *Giota* by surprise. But when it came time to begin work on the follow up, 1989's *What You Don't Know*, Curless says that they realized that it was "our images on stage, our voices on vinyl, and we wanted more control." Getting a greater degree of creative control away from producer Martinec "was a fight," but Exposé felt compelled to exert more influence over the sound and image associated with their name, and Curless considers the singers' overall role on the second album "an enormous leap" from their debut.

Curless sees another major difference between the girl groups of yesterday and today. The Supremes and the Chantels began as groups of young friends determined to break into big-time show business. While their male producers overshadowed them in later years, their own ambition and talent were responsible for shaping their early achievements. Modern female vocal trios are often "products of an ideal conceptualized by a producer." As a result, Curless fears that many of the beautiful young women involved in these projects come across as "superficial entities that don't necessarily have the talent to back up the look."

From the tight slacks and hip boots of the Shangri-Las to the futuristic costumes of Labelle, "the Look" has always

been a crucial component of the girl-group legacy. Unfortunately, the increased role of video in promoting new artists further charges that many producers value looks over talent and, thanks to modern technology, the face on the stage or the screen doesn't need to belong to the voice on the record. Both Ronnie Spector and former Supreme Mary Wilson write of singer substitution in their autobiographies, and many critics insist that the practice continues to this day. Clivilles and Cole originally claimed that only singer April Harris sang on the hit "You're My One and Only True Love," billed as the first Seduction single, but a lawsuit by uncredited Black Box vocalist Martha Wash, who recorded an earlier version of the song for the team, challenges the validity of that claim. In a classic case of "Flo today, Cindy tomorrow," Sinoa Loren replaced Idalis Leon on the Seduction roster shortly after the release of their debut album *Nothing Matters Without Love*. Likewise, Evelyn Escalera recently replaced Angel Sabater as the

lead vocalist for the Cover Girls. Since none of the members of the 1985 incarnation of Exposé are part of the current lineup (formed in 1987), the trio rerecorded all the vocals on "Point of No Return" for release on *Exposure*, hoping to avoid similar entanglements. Ann insists that Exposé has "always sung live vocals, even as a track act" (singing over prerecorded backing tapes) and that the only true outcome of playing bait-and-switch with the performers is that "the audience is really cheated."

Ironically, the visual side of the girl group has become the area where performers usually display the most control. The credits for *Nothing Matters Without Love* read "Seduction's design, image and style by Maripol...in collaboration with David Cole and Robert Clivilles," but working closely with their choreographer, the girls created dancing and posing that made the video for "Two to Make It Right" just as memorable as the tune's singsong hook. Stylist Andrea Smith's association with Sweet Sensation goes back to their earliest days, and, as

sit and SPIN

DJ: Johnny Dynell
CITY: New York
CLUB: Jackie 60,
Copa, the Building,
More, Nell's

1. "I've Got that Feeling" by Ru Paul
2. "It's a Shame" by Monie Love
3. "Party Time" by Pal Joey
4. "Hypnosis" by Psychotropic
5. "Energy Flash" by Beltram
6. "Tonight" by Basement Boys
7. "Good Beat" by Deee-Lite
8. "I'll Be Your Friend" by Robert Owens
9. "Hold Me" by Velvet
10. "Scandal" by Ultra Nate

LIBRARY LIBERATION...The

Gay and Lesbian Task Force of the American Library Association has selected the winners of its annual book award. In existence since 1972, the task force's announcements are currently the only rival to the *Lambda Book Report's* yearly Lammys for their importance to the gay and lesbian writing community. Topping the fiction category for 1990 is Minnie Bruce Pratt's most recent collection of poems, *Crime Against Nature*. Nonfiction accolades went to the *Encyclopedia of Homosexuality*, a two-volume resource book edited by Wayne Dynes. Runners-up to Bruce Pratt were Michael Cunningham's *Home at the End of the World*, Matthew Stadler's *Landscape: Memory*, John Gilgun's *Music I Never Dreamed Of*, Paula Martinac's *Out of Time* and David Leavitt's *A Place I've Never Been*. Dynes was trailed by Allan Berube's *Coming Out Under Fire*, Cal Gough and Ellen Greenblatt's *Gay and Lesbian Library Service*, Mary Ann Humphrey's *My Country, My Right to Serve*, Bret Hinsch's *Passions of the Cut Sleeve*, Bonnie Zimmerman's *The Safe Sea of Women*, Stuart Timmons' *The Trouble with Harry Hay* and Janice Rensch's *Understanding Sexual Identity*. The task force will present its awards on July 1 at the ALA annual Conference in Atlanta, Ga.

THE FRONT LINES...Lesbian Contradiction is

LIP SERVICE RUMORS, ODDITIES AND THE PLAIN TRUTH

looking for writing and illustrations by women involved in protests against the war in the Gulf. Send your stuff to 584 Castro St., Suite 263, San Francisco, CA 94114 by April 15.

WE WERE ALL WRONG ABOUT MICHELANGELO...

No, not that Michelangelo, but rather the one who was involved in such ephemeral creations as the Sistine Ceiling and the sculpture *David*. Queers at

home when CNN aired their two-parter, *Season of Giants*, say that they learned about all of those bits of art history but apparently also gleaned new info about the artist's sexuality—seems the program paints Michelangelo as a happy hetero. CNN has no plans to rerun *Giants* for three to five months, but it may be worth it to tune in then. Those hets just love a bit of revisionist history.

I THINK I LOVE YOU...Partridge Family pre-adolescent Danny has grown into adult-size Danny Bonaduce, recently arrested for battering a transvestite, according to *USA Today*. Bonaduce apparently picked the Native American man up while cruising his neighborhood, offered him a \$20 spot for a blow job and only became violent when he "wish[es] to do a little bit more." The unidentified victim sustained injuries including a broken nose. Bonaduce was arrested after being discovered naked in a closet at home.

—compiled by Sarah Pettit

the girls have matured, their look has grown from teeny-bopper miniskirts to the sophisticated furs and swept-up hairstyles on the cover of their *Love Child* album. Exposé collaborates with the directors when conceptualizing and filming new videos. But "the control that we have most," insists Curless, "is [when we are] touring," when they handle costume, set and lighting design, right down to the hiring of personnel. In the future, they plan to increase their role in song selection and vocal arrangement.

Once they enter the studio, even the most assertive groups exercise control only "up to a point." All three members of Exposé write music, yet none of their compositions are currently slated for inclusion on their forthcoming summer release. In an interview for *Entertainment Weekly* last September, Robert Clivilles complained that the public overlooked many of Seduction's talents, including writing. However, none of the singers received writing credit for any of the ten songs on their debut album. Curless remains undaunted by the situation and continues to write and promote "original material that caters to my needs."

While the singers still don't write the group's material, the songs selected

for them have grown to offer a wider scope of emotions than in the past. In creating material for girl groups, both male and female songwriters alike must reflect the attitudes of an audience comprised mainly of teenage girls. Many current hits show little change in subject matter from their '60s counterparts—all four of Seduction's charting singles, especially the ballad "Could This Be Love," were classic examples of "girl-meets-boy" pop formulas. But while nothing has been recorded to surpass the independence of Lesley Gore's 1964 classic "You Don't Own Me," girl groups today aren't afraid to speak up for themselves in song. Tracks like Seduction's "One Mistake" and Exposé's "Stop, Listen, Look and Think" warn men to think twice before crossing that line, displaying sentiments more fitting for adult women than impassioned teenagers. Even Sweet Sensation, following their producers' decision to record a Supremes' cover, selected "Love Child" over more obvious choices because they were impressed by the lyrics and felt the song would speak to their adolescent female listeners.

Growing up in the public eye, both as young women and performers,

has long been the curse of the girl group, and male producers have remained in the spotlight years after many young players in the girl-group drama faded into poverty, obscurity and worse. Rumors that Michelle Visage of Seduction, who sang and rapped nearly half the vocals on *Nothing Matters Without Love*, had "quit the group" circulated for months, while C & C's publicity crew claimed that the group was "dormant" but not "broken up." In the March "Rock and Roll Quarterly" of the *Village Voice*, producer Robert Clivilles insisted that the members of Seduction lack the necessary "determination and discipline." Meanwhile, Exposé has stopped working on songs written by Lewis A. Martinec and recognizes that they "need new materials and new producers" to grow. Breaking away from a producer's established hit-making formula may seem a bold move, especially considering the shadowy existence to the lineups of the Shangri-Las and the Marvelettes on the revival circuit, but, as with any artist, the longevity and continued success of a girl group depends on its ability to evolve, however subtly, both as a unit and as individuals.▼

Acts Speak Louder Than Words

by Michael Pallor

Almost any playwright will tell you that you've got to be crazy to write plays. Yet every year, new plays are churned out by the hundreds. Almost any director will complain that you've got to be either a masochist or a sadist to work in the theater. Meanwhile, New York is overrun with unemployed people claiming to be directors. And almost any producer in the theater will say that you've got to have rocks in your head to stage plays in New York. There are fewer plays being produced these days, which suggests that there may be fewer rocks around, too. Still, there are enough of them to fill the heads of producers who dream about making money in the theater. Talk about gay theater, and the situation is even crazier—or, depending on how you look at it, more depressing.

Enter Rich Rubin.

"I was sick of not seeing my life represented onstage," the 35-year-old director said recently. "And I was sick of reading interviews where an actor says in the first paragraph, 'Yes, I'm playing the role of a gay man, and, by the way, have I mentioned my wife and two kids?'"

To any person merely imprudent enough to work in the theater, the solution might be to produce a play by a gay writer and cast it with gay actors. Rubin, apparently little concerned about perceptions of his sanity, responded more dramatically, producing and directing 12 one-act plays by seven gay playwrights, including Victor Bumbalo, Robert Chesley and Robert Patrick. Under the title *Homosexual Acts*, the results can now be seen at the Theater at 224 Waverly Pl.

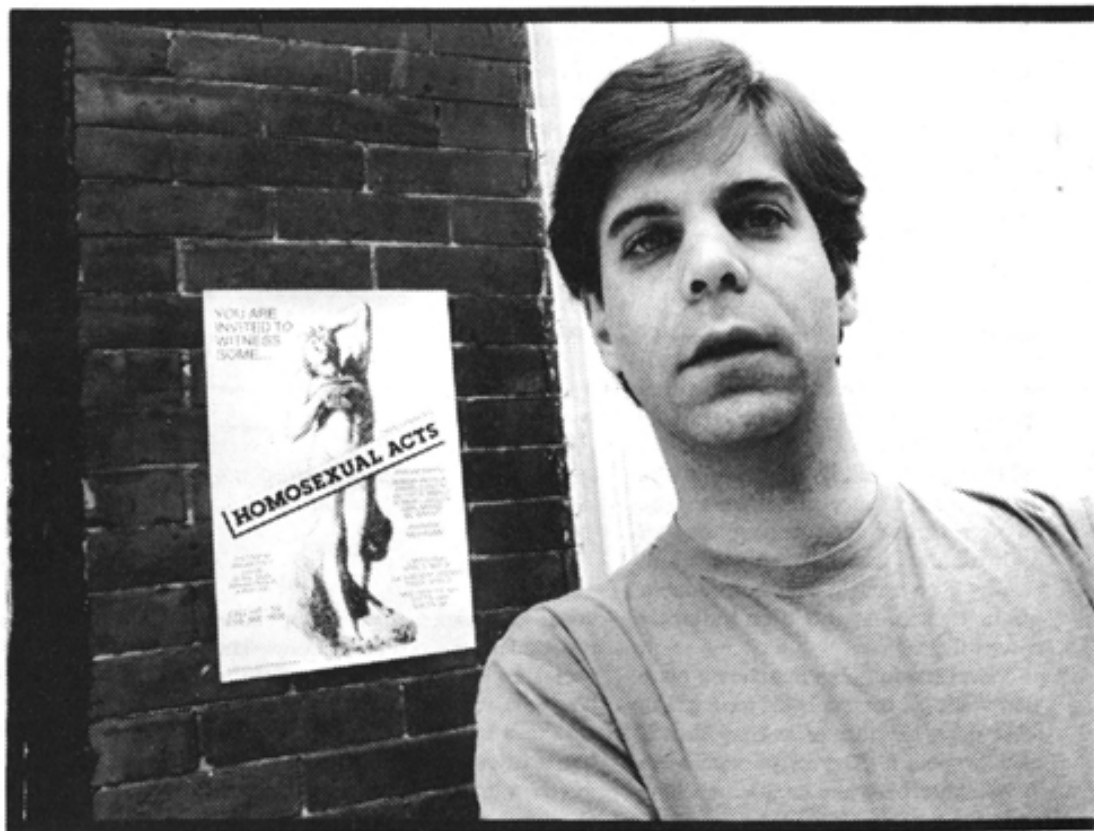
All but two of the plays are new to

New York, and Bumbalo's *Show*, Chesley's *Somebody's Little Boy*, Daniel Curzon's *S and M*, Carl Morse's *Annunciation* and *Fairy Fuck-In*, Patrick's *The Way We War* and Rubin's own *That Al Pacino Look* will have their world premieres.

"What's appealing about the evening," Rubin offers, "is that it veers so completely from serious plays to comedy, and that so many subjects are touched on."

happened. "The evening seems to have taken on a shape that makes sense, although I can't explain it. It's not simply 12 disjointed plays. It clearly moves from beginning to end."

For those bemoaning New York gay theater as an arena bereft of good writing, *Homosexual Acts* will be something of a revelation. Each piece will not suit every playgoer, of course, but the quality of all the writing is high and unusually



ACTING OUT—Director Rich Rubin

Homosexual Acts is indeed varied in its styles, voices and subject matter, but every piece is concerned with some aspect of sexuality and the implications of being a same-sexer. The plays consider the social and political implications, the rewards and penalties, of being gay in America. It was not Rubin's explicit intention to make the evening a thematic whole, but that, he says, is what has

thought-provoking.

In *The Way We War*, Robert Patrick, who has never been afraid to take on current issues, debates whether or not gay men and lesbians ought to enlist in the military of a nation which has always proven singularly unwilling to fight for them. His *Ludwig and Wagner* is a bit of revisionist history, a meeting between a priapic King Ludwig of

THEATER

Bavaria and Richard Wagner, a reluctant former employee. It is an example of a genre Patrick has perfected, which combines high moral purpose (here, the sketching in of gay history) with the lowest theatrical gags in the book.

Robert Chesley's *Somebody's Little Boy* is a portrait of loneliness, in which a gay man examines the detritus of yet another one-night stand. In two plays, divinity and divines are on the mind of Daniel Curzon—*S and M* explores the transformation of pain and suffering into an expression of sublimity, while *Celebrities in Hell* features Pope John Paul II and Eddie Murphy consigned to the same small afterlife room with no exit—and *One Man's Opinion* is a graphic portrayal of a serial basher. Rubin's *That Al Pacino Look* is an encounter between a gay man and a mugger.

Carl Morse is a poet and playwright whose plays tend to be no-nonsense, rough-edged denunciations of homophobia, but he has provided *Homosexual Acts* with two pieces which demonstrate less familiar facets of his talent. In *Annunciation*, a pregnant word-processor is visited by a mysterious worker from personnel with a vital message. *Fairy Fuck-In, or A Call to the States*, is a Whitmanesque exhortation to red-blooded Americans in all corners of the land to produce more fairies. The first is whimsical and touching; the second resounds with infectious, bouyant energy. Every straight couple in America ought to see it—and then valiantly answer the call.

One reason Rubin has chosen plays with verifiable content is his feeling that, these days, gay theater in New York is often without it: "Gay plays often seem to be either beefcake or just unbelievable. Or they're produced by straight people trying to profit off a market they think they can snag. I hope there really is an audience interested in intelligent, provocative plays written and produced by gay people. This show has its sex appeal, but it's not just an excuse to parade beefcake across the stage."

One of the evening's most engrossing pieces is Robert Patrick's *The Family Bar*. In a vein very different from either of his other two pieces on the bill, *The Family Bar* takes place in an unspecified time when anyone caught playing a stereotypical member of a nuclear family, or referring to others by their tradi-

Rights and Permissions

by Essex Hemphill

Sometimes I hold
my warm seed
up to my mouth
very close
to my parched lips
and whisper
"I'm sorry,"
before I turn my hand
over the toilet
and listen to the seed
splash into the water.

I rinse what remains
down the drain,
dry my hands.
They return
to their tasks
as if nothing
out of place
has occurred.

I go on being,
wearing my shirts

*Essex Hemphill is the editor of
Brother to Brother: New Writings
by Black Gay Men.*▼

tional family roles, can be imprisoned. Among Patrick's points is that we know others by the roles we identify them with—be it father or faggot. The play also tells us that attempts to regulate human desire, don't eliminate it but merely warp it and drive it underground, and those who, by ties of desire, ought to be allies become enemies, separated by fear, or commerce. *The Family Bar* is one of Patrick's most provocative plays.

The evening ends with a major new play by Victor Bumbalo, author of *Adam and the Experts*. Entitled *Show*, it follows the journey to self-knowledge of a priest incarcerated in what his superiors call a "rest home." The play lashes out at bigotry and makes a strong political statement. But like all of the author's plays, anger is leavened with humanity, humor, and Bumbalo's vast capacity for understanding. *Show* contains a universe of sorrow, but it is an experience which

and trousers,
voting, praying,
paying rent,
pissing in public,
cussing cabs,
fussing with utilities.

What I learn
as age advances,
relentless pillager,
is that we shrink
inside our shirts
and trousers,
or we spread
beyond the seams.
The hair we cherished
disappears.

Sometimes I hold
my warm seed
up to my mouth
and kiss it.

POETRY

leaves one cleansed—an important work by a playwright whose reputation has not caught up with his enormous gift.

To select the plays for *Homosexual Acts*, Rubin turned first to writers he admires: "In most instances, I started with playwrights I knew. I wanted a mix of serious plays and comedies, and had an idea of topics I hoped would be touched on. But I didn't have a specific set of criteria to determine what the plays would be or what subjects to cover. Rather, I let a lot of plays come to me by a number of playwrights."

One can't help noticing, however, that there are no plays by women in *Homosexual Acts*, and that only one, Bill Wright's *MotherFatherLoverMan*, is by a Black writer. Rubin posted a notice in A Different Light bookstore soliciting plays. It brought in, he says, one play by a

See **HOMOSEXUAL**
on page 68

LOVING ANOTHER STARTS AND ENDS WITH
ACTS AND DECISIONS TO LOVE ONESELF...



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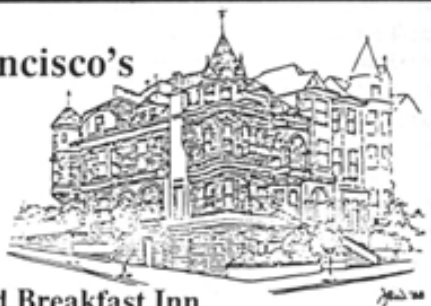
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Translated by
Michael Feingold

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RISK

Continued from page 58

references to popular culture come fast and easy. I notice the difference in style and political tone of the poems by Hattie Gossett and Wanda Coleman, both heterosexual Black women. There's a broader social context at work, and the struggle to write the truth includes the history of Black struggle to deconstruct white language, reclaim the oral traditions. I put Coleman's poem, "Black Madonna," next to Kathy Acker's prose story, "A Young Girl," and enjoy the juxtaposition. Both writers are drawn to extremes of Christian iconography, crucifixes and virgins and biblical plagues, as a locus for female experience. At some point, race departs from gender, but exactly where?

That same question arises when the context is gay and male, such as Michael Lassell's "Dreams of Bondage":

My dreams are Renaissance paintings
of the flagellation of Christ
that hide a sadomasochistic secret
in the tortured flesh of triangular composition.

Obviously, there's a common thread uniting these three writers to the Marquis de Sade, but it would be something quite different for a female writer to say, as Lassell has: "My dreams are the bound feet/of a Chinese concubine/who sings at night."

As a literary event, *High Risk* is a mixed bag: some really great work, the rest good but uneven. One disappointment is William Burroughs' "Just Say No to Drug Hysteria," where the tone is preachy and assumes a reading audience far more stupid and naive than we are. Burroughs deserves his place as a pioneer outlaw queer writer, but not for this piece. As reportage, as a social testament to sexual desire in a violent culture, as a book selling in mainstream bookshops where people who continue to wear yellow ribbons will see it, *High Risk* is definitely charting the waters. ▼

HOMOSEXUAL

Continued from page 60

woman—Hillary Sloin's *Lust and Pity*—but not until a month after he had selected his dozen. "By that point," he says, "doing her play—which is very good—would have looked like tokenism. I didn't want to invite lesbians to 12 plays, with only one by a woman.

And I know there's a perception that gay men shouldn't direct women's plays. I've thought long and hard about this, and I don't feel great about it. I hope that I can establish the connections with lesbian playwrights that I don't have."

On the subject of racial diversity, he explains: "I saw Bill Wright's play at LaMama and loved it. Doing his play is not the result of a desperate attempt to find a play by a Black writer. Here, too, I wish I had stronger connections with Black playwrights. I hope that I will. I don't pretend that the evening is something it's not. It's not representative of the gay and lesbian community. It's representative of what I see as my experience, which is trying to exist as a gay man in the world at this moment."

A native of St. Louis, Rubin does not come to this gay theater marathon unprepared. From 1976 through 1984 he worked in Seattle, producing and directing such gay plays as *Passing By* by Martin Sherman (author of *Bent*), Noel Gregg and Drew Thomas' *As Time Goes By* and Robert Patrick's *Cheep Theatrics*, a collection of some of Patrick's one-acts; and at the First Gay and Lesbian Theater Festival there, he directed Curzon's *One Man's Opinion*.

In New York, he has directed a portion ("a slice," as he describes it) of Carl Morse's performance oratorio *Impolite to My Butchers* at LaMama and the 25th-anniversary production of Patrick's *The Haunted Host*. Most recently, he directed poet/performer Mark Amein in his one-man performance, *The Seven Pillars of Wicca-dick* in Washington, DC, and San Francisco, a piece, Rubin says, "which is too good not to be done in New York."

Rubin has not only taken on the task of directing each of these pieces; he is producing the evening, as well: "This is not a project other producers would take on. I discovered that the only way to see it done was to produce it myself. So I run around all day—but I'm not in rehearsal ten minutes before I forget all that and remember why I'm doing all this."

Nevertheless, Rubin discovered that doing 12 small plays is more difficult than doing a single long one. "Rehearsing one heavy piece is tough enough, but I've found myself having to work on two or three of them back-to-back. I also have to alter styles from piece to piece: One will require a careful beat-by-beat examination of characters' motivation; in another, the

blocking [the physical moves actors make] is the key." One might expect that handling the egos not of one but of six writers might also be a problem, but Rubin insists that it is not. "No one has been difficult to deal with," he says. "I have six writers to hold my hand, to build my ego."

Rubin is also planning a kind of miniseries on Monday and Tuesday nights at the Theater at 224 Waverly Pl., when *Homosexual Acts* doesn't play. He has invited Carl Morse to do a staged reading of his *Discharges and Admissions* on April 29–30 and May 6–7, and, Rubin says, other writers might take part as well. "I'm talking to a major lesbian writer—whom I can't name. I'm hoping she'll participate."

What does Rubin hope that people will take away with them after seeing *Homosexual Acts*? "I think a lot of people are asking themselves these days, What does it mean to be gay? How different is our view of the world from other people's? I hope people will say to themselves not only that they like being queer but also, 'There's more to being queer than I thought.'" ▼

Performances of Homosexual Acts will run at Theater at 224 Waverly Pl. through May 26. Call (212) 564-8038 for reservations.

PAUL

Continued from page 61

flesh, but I certainly resonate with Paul's conviction that the brokenness of my life has much to do with this discord between my mind and all my members.

Curiously, if I accept the bishop's "gift" of Saint Paul, the depth and richness of Paul's thought are stolen from me. The moral insight of the apostle's most famous sentence, "For I do not do the good I want, but the evil I do not want is what I do" (Romans 7:19), is diminished to a dispute between Paul and his pet. (Note the weird sexism inherent in Spong's attempt—as I read it—to divest this sentence of its moral power.)

Spong's further argument—that identifying Paul's sexual problem as homosexuality solves the riddle of his self-hatred better than any other possible explanation—need not be pursued. Paul certainly had a problem with himself—and with sex, and with women—but its psychological origin must, mercifully, remain obscure. Thank God the argument's so weak. I can still appreciate—and hate—Paul, but we don't have to put him on our list of forebears. ▼

ADVANCE LISTINGS

THE NEW SCHOOL FOR SOCIAL RESEARCH presents **The State of the City: A Gay and Lesbian Perspective**, given in conjunction with *OutWeek* magazine. "Gay men and lesbians are vital participants in the life of New York City," says the class description. "Despite this, many believe that the popular media and mainstream arts communities either fail to represent or actually misrepresent gay and lesbian concerns." Given in three sessions which focus on the arts, the media and politics, respectively, the classes will be led by Arts Editor Sarah Pettit, Features Editor Michelangelo Signorile and News Editor Andrew Miller. \$15 for the course, \$8 for a single session. The first session is April 25. For more info, contact the New School at (212) 741-5600.

SENIOR ACTION IN A GAY ENVIRONMENT takes you on a **Cruise Around Manhattan**. Join SAGE on the *Spirit of New York*—they've reserved all three decks, and offer a gourmet brunch, a Broadway revue, dancing and views of the New York skyline. \$45 for one/\$80 for two. Prepayment required by April 1. Cruise date is May 5. Boarding time is 11:30 am at Pier 11, near Wall Street. For more info and reservations: (212) 741-2247.

YALE BGLAD presents **Bisexual Gay and Lesbian Awareness Days**. With Rep. Barney Frank of Massachusetts; performance artists Tim Miller of ACT UP/LA; cartoonist Alison Bechdel, creator of *Dykes to Watch Out For*; and many lesbian and gay activists and artists. April 4-14. Yale University. New Haven, CT. For complete details, contact Sam at (203) 772-1695, Martha at (203) 436-0422 or Eva at (203) 773-1732.

LIVELY ARTS

Also see the daily listings for showings of one or two days.

PS 122 presents **Mabou Mines' The Bride**, a poetic musical work in progress which traces a day in the life of Gill Clout. Written by Terry O'Reilly. Directed by Ruth Maleczek. Music by John Zorn. Performed by O'Reilly and Black-Eyed Susan. \$6. PS 122, 150 First Ave. March 13, 20, 27 and April 24 at 8 pm. Reservations: (212) 477-5288.

THEATRE-AT-224-WAVERLY-PLACE presents **Homosexual Acts**, a series of 12 short plays, including seven world premieres and three New York premieres. They are: Robert Patrick's *Ludwig and Wagner*, *The Family Bar* and *The Way We War*; Daniel Curzon's *S&M*, *Celebrities in Hell* and *One Man's Opinion*; Carl Morse's *Annunciation* and *Fairy Fuck-In*, or *A Call to the States*; Robert Chesley's *Somebody's Little Boy*; Victor Bumbalo's *Show*; Bill Wright's *Mother Father Lover Man*; and Rich Rubin's *That Al Pacino Look*. \$20. We-Fr at 8 pm, Sa at 7 and 10 pm, Su at 3 and 7 pm. Tickets: (212) 564-8038. Through May 26.

THE NEW YORK OPEN CENTER presents Susan Bennett's *Shapeshifters*, an exhibi-

GOING OUT

an events calendar

Compiled by Dale Peck

Send announcements and listings to: 159 W. 25th St., 7th floor, New York, NY 10001. Next deadline: Monday, April 8, for issue #95, available in New York on Monday, April 15.

OUTSTANDINGS

the best of this queer week

If you missed his Dixon Place preview, PS 122 presents Richard Elovich in *Someone Else From Queens Is Queer*. The solo play is a love story about activism and death in the age of AIDS. Expect everything from Felix the Kat to *The Addams Family*, heroin, Jewish law and the Panopticon. \$10 or \$5 plus TDF. 150 First Ave. Th-Su at 9:30 pm. Reservations: (212) 477-5288. April 11-28.

They're back, and nastier than ever. UPSTAIRS AT THE DUPLEX presents *Wicked Trash Productions' Bedtime Stories*. Join them for "more tales of shattered, splintered, spit-upon love." Written and performed by Marian Goldstein, Scott King and Jason Kordelos. Directed by Simon Fill. \$7 cover/2 drink minimum. 59 Christopher St. Mo at 8 pm. Reservations: (212) 255-5438. April 15 through May 6.

Can't afford the AmFAR benefit? UBU REPERTORY THEATER presents Copi's *Grand Finale*. Directed by Andre Ernotte. Translated by Michael Feingold. Starring Robert Carriart, Delphi Harrington, Jack Keenig, Keith McDermott, David Pursley and Margo Skinner. The play "may just be the first farce written about AIDS, a farce which mixes pathos and wit, tenderness and cruelty." \$20/\$15 for students and seniors. 15 W. 28th St. Tu-Sa at 8 pm, Sa and Su at 3 pm. Reservations: (212) 679-7562.

I'd go see it just for the title: STEVE MCGRAW'S presents David Drake's *The Night Larry Kramer Kissed Me*. The performance is scheduled for an Off-Broadway opening in the summer of 1991. The play, directed by Maryrose Wood, uses poetry and performance to explore issues raised by AIDS activism. Tonight's showing is a benefit for Equity Fights AIDS. \$10. 158 W. 72nd St. April 8. 10:30 pm. Reservations: (212) 595-7400.

And now for something completely different. THE PYRAMID presents Michael T.'s *New York Nights*. Promising alternative music and "a mix of everything." DJs Bad Taste and Erlich. Michael T. will be performing. \$1. 101 Ave. A. April 8. 10 pm. (212) 473-7184.

For additional information, call: The Gay & Lesbian Switchboard of New York daily, noon to midnight. (212) 777-1800

bition of painters. The New York Open Center. 83 Spring St. Mo, Th, Fr from 1-5 pm. (212) 219-2527. Through April 3.

AMOS ENO GALLERY presents Joseph A. Kaminski's *Dick and Me*. *Dick* is a series of seven large paintings, each of which focuses on the penis as subject matter, and came about as a direct result of the censorship currently spreading throughout the art world. *Me* is the result of an ongoing photography project in which the artists focuses on himself to explore issues such as sexual orientation, repression, acceptance and censorship, both personal and psychological. 594 Broadway, at Houston. Tu-Sa, 11 am to 6 pm. Artist's reception: April 6 from 2-4 pm. (212) 226-5342. Through April 18.

THE PUERTO RICAN TRAVELING THEATRE presents Alberto Adellach's *Sabina and Lucrécia*. The play is about "two women fugitives from an asylum whose views of reality clash with one another in a series of oddball sequences which ultimately end in a serious resolution. The play was inspired by a true incident which was reported in the Argentinian newspapers." With Cordelia Gonzales, Marilyn Romero and Nancy Walsh. Director: Alba Oms. Design: Edward Gianfrancesco. Lighting: Rick Butler. Costumes: Mary Marsicano. \$10/\$12/\$15. The Puerto Rican Traveling Theatre. 304 W. 47th St., at Eighth Avenue. Opening March 21. English schedule: We-Fr at 8 pm. Spanish schedule: Sa-Su at 2:30 pm and 8 pm. Reservations: (212) 354-1293. Through April 21.

CHAPTER III STUDIO presents Kevin Brotsky's *The Morning Sun* and Mark Averitt's *Down on the Farm*, two one-act plays. Both plays are about two men: *The Morning Sun*, which stars John Paine and Keno Rider, concerns a meeting between a Hollywood actor and a retarded boy. *Down on the Farm*, which stars Danny Ashkenasi and Michael Gilpin, is about the relationship between two male farmhands. \$8 general admission/\$4 students. 797 Sixth Ave., at 27th Street. Th-Sa at 8 pm and Su at 3 pm. Reservations: (212) 727-8143. April 11-21.

THE WINGS THEATRE COMPANY presents *Roman Spectacle*, "a night in the orgy chamber of the teenage emperor of the Roman empire, Heliogabalus," written and directed by David Michael Gallagher. Featuring "a spectacular drag wedding in the palace." 154 Christopher St. Tu-Fr at 8 pm. Beginning April 13, Sa at 7 and 10 pm and Su at 3:30 and 7 pm. Reservations: (212) 627-2961. Through April 28.

PS 122 presents Richard Elovich's *Someone Else From Queens Is Queer*. Written and performed by Elovich. Directed by Hamar Kubovy. The solo play is a love story about activism and death in the age of AIDS. It tells the story of Felix the Kat, a human cannonball shot out of Queens and Gordie Benjamin, a stand-up spritzer who theorizes about everything: outlaw queerness in William S. Burroughs, assimila-

tion in *The Munsters* and *The Addams Family*, heroin, Jewish law and the Panopticon. \$10 or \$5 plus TDF. 150 First Ave. Th-Su at 9:30 pm. Reservations: (212) 477-5288. April 11-28.

THE DUPLEX presents *Cafe Berlin*, starring Sybil Brunchon, Bob Gutowski, Jay Rogers, Thomas Stoeck and Jeffrey Wallace. The Duplex, 59 Christopher St. Fr at 10 pm. Reservations: (212) 255-5438. Through April 30.

UPSTAIRS AT THE DUPLEX presents *Wicked Trash Productions' Bedtime Stories*. Join them for "more tales of shattered, splintered, spit-upon love." Written and performed by Marian Goldstein, Scott King and Jason Kordelos. Directed by Simon Hill. \$7 cover/2 drink minimum. 59 Christopher St. Mo at 8 pm. Reservations: (212) 255-5438. April 15 through May 6.

ART IN GENERAL presents *Out Loud: Artists Enfranchised Against War*, a collaborative multi-media installation which assembles contributed works from artists and writers in opposition to the Gulf War. Other artists' works are also featured in the show. 79 Walker St. (212) 219-0473. April 13 through May 11.

EIGHTY EIGHTS presents Rohn Seykell, a singer currently appearing in *Les Miserables*, in a cabaret engagement to benefit Broadway Cares and Equity Fights AIDS. \$15. 228 W. 10th St. Su at 10:30 pm. Reservations: (212) 924-0088.

THE GLINES present *Evan Bridenstine's High-Strung Quartet*, a comedy in which "David loves Greg, Greg loves Sally, Sally loves Bruce and Bruce loves David." Directed by Leslie Irons. Starring John Carhart III, Suzanne Cryer, Dane Hall and Mark Leydorf. \$15. 39 Grove St., at Bleecker. We-Fr at 8 pm, Sa at 6 and 9 pm and Su at 7 pm. Reservations: (212) 869-3530. April 3 through June 9.

THE CASTILLO CULTURAL CENTER re-presents James Chapman's *Our Young Black Men Are Dying and Nobody Seems to Care*, a look at some of those men whose lives and deaths are reflected in drug-abuse, crime, police-brutality, alcoholism, poverty and AIDS statistics. \$20. 500 Greenwich St., suite 201. Th-Sa at 8 pm and Su at 3 pm. Reservations: (212) 941-5800. April 5 through Aug. 31.

UBU REPERTORY THEATER presents *Cop's Grand Finale*. Directed by Andre Emmette. Translated by Michael Feingold. Starring Robert Carricart, Delphi Harrington, Jack Koenig, Keith McDermott, David Parsley and Margo Skinner. The play "may just be the first farce written about AIDS, a farce which mixes pathos and wit, tenderness and cruelty." \$20/\$15 for students and seniors. 15 W. 28th St. Tu-Sa at 8 pm, Sa and Su at 3 pm. Reservations: (212) 679-7562.

THE WPA THEATRE presents *Red Scare on Sunset*, a new play by and starring Charles Busch, creator of *Vampire Lesbians of Sodom* and *Psycho Beach Party*. Directed by Kenneth Elliott. Starring Ralph Buckley, Roy Cockrum, Andy Halliday, Julie Halston, Mark

How could we not plug this? LAVENDER HEIGHTS Speaker Series presents Gabriel Rotello, editor in chief of *OutWeek* magazine (yes, the one you're reading). \$7. The Cornerstone Center. 178 Bennett Ave., one block west of Broadway at 189th Street. April 9. 8 pm. (212) 304-2471.

QUEER NATION got them all in one room, so go talk to them. Yes, it's a Community Forum, the second of its kind, bringing together Marjorie Hill, Sandra Lowe, Deborah Glick, Richard Burns, Robert Considine, Frank de Leon and Leslie Major. Topics include: discussing the problems that keep us apart as a community, including racism, sexism, classism, ableism and ageism; working on building a truly inclusive community; and addressing issues that affect us all, including health care, domestic partnership legislation, hate crimes legislation and electing openly lesbian and gay officeholders. 52 Duane St., 6th floor. April 10. 7 pm.

Ouch! Do that again! GAY MALE S/M ACTIVISTS present *On Pins and Needles: Playing With Piercing*. This discussion of the techniques and mindset for safe and satisfying piercing play features master piercer Jim Ward from Gauntlet in San Francisco. \$4 members/\$6 non-members. The Center. 208 W. 13th St. April 10. 8 pm. (212) 727-9878.

For those of us without TVs, CHANNEL 69 presents Rick X's *The Closet-Case Show*. The two special episodes, previewed tonight at 11 pm, are "How to Seduce a Preppie" and "Paul and Jeff Just Say No to Drunk Driving." Afterwards, it's regular Channel 69 fun and, at 1 am, Lady Bunny does her New Wave show. \$3 before midnight/\$5 after. The Pyramid. 101 Ave. A. April 10. Doors open at 10 pm. (212) 473-7184.

Still no TV? SEXUAL ORGASM PRODUCTIONS presents *Seize Control of the Taj Mahal*, a new video by Brenda and Glenda. Premiere party and screening. Hot boys, drag queens and music by DJ Miss Understood. \$3. The Chameleon. 505 E. 6th St., between avenues A and B. April 11. 10 pm.

This is your last chance...THE NATIONAL LESBIAN CONFERENCE presents InfoSharing. This is the last InfoSharing to be held before the conference, which is April 24-28. Wheelchair accessible. ASL interpreted on previous request. The Center. 208 W. 13th St. April 11. 6 pm. Info: (718) 230-3532.

"Contributors was a woman" (OK, so it's a bad joke). JUDITH'S ROOM presents Contributors, reading from the book, *Women, AIDS and Activism*. 681 Washington St. April 11. 7 pm. (212) 727-7330.

George Washington slept here...and if he only knew what was going on now: THE GAY ACTIVIST ALLIANCE IN MORRIS COUNTY presents United '91, a statewide conference for lesbians and gay men. The theme of the conference is "Fighting Our Battles Away and at Home." The featured speakers are Miriam Ben-Shalom, national chairperson for Gay, Lesbian and Bisexual Veterans of America; and members of the Campaign to End Discrimination, including Assemblyman D. Bennet Mazur, sponsor of anti-discrimination bill A-834, and CED co-chair John N. Gish, Jr. There will be 40 workshops held throughout the day on a variety of topics, and the evening will close with a concert by Suede, a jazz/pop vocalist. Conference tickets are \$20 in advance/\$25 at the door. Concert tickets are \$10 in advance/\$15 at the door. Morristown Unitarian Fellowship, Normandy Heights Road, Morristown, NJ. For individual event times, call the GAAMC Helpline at (201) 285-1595. April 13.

A different kind of beauty contest (for a different kind of beauty): MISS SALEEN PRODUCTIONS presents the fourth annual Miss New York City Pageant for female impersonators. The show is a benefit for the People With AIDS Coalition. Starring Jesse Volt, Miss NYC, 1990; Vanessa Diamond, Miss NYC 1989; Electra St. Jill, Miss NYC 1988; and with special guests Bella and Empress Razor Sharp, along with a bevy of talented and beautiful contestants. Miss Saleen will be the mistress of ceremonies. \$20 in advance/\$25 at the door. Limestone. Sixth Avenue at 20th Street. April 13. Doors open at 7 pm; showtime is at 8. Ticket info: (212) 532-0290.

Hamilton, Judith Hansen, Arnie Kolodner. 519 W. 23rd St. Tu-Th at 8 pm and Su at 7:30 pm—\$22. Fr and Sa at 8 pm and Su at 3 pm—\$26. Reservations: (212) 206-0523.

THE LESBIAN HERSTORY ARCHIVES and THE CENTER present *Keepin' On: Images of African-American Lesbians*. Opening Feb. 28. Wheelchair accessible. The Center. 208 W. 13th St. Hours: daily, 4-6 pm. For more info, contact the Archives at (212) 874-7232.

55 GROVE STREET presents Cam Brainard and Bob Koherr's *Brickface & Stacey*, performers who both appeared in *Parting Glances*, their original comedy material includes two jocks who learn they can vogue, retired Solid Gold Dancers, Amiah rappers who put the "men back in Mennonite," an early Simon & Garfunkel, and the Rocky Mountain Butt Boys who open at a gay rodeo in West Hollywood; videos serve as transitions between live routines. \$8 plus a 2-drink minimum. 55 Grove St., west of Seventh Avenue. Fr at 8 pm. (212) 366-5438.

CHERRY LANE THEATRE presents *David Stevens' The Sum of Us*, by the writer of *Breaker Morant*, starring Neil Massin and Robert Lanning, directed by Kevin Dowling, about a father who tries to help with his son's gay relationships while he looks for a new wife. \$27.50-\$37.50. 38 Commerce St. Tu-Fr at 8 pm, Sa at 7 and 10 pm, Su at 3 and 7:30 pm. (212) 564-8038.

MEN WITH WIGS, INC., presents *It's a Man's World: Ladies Sing the Blues*, a fun-filled, gender-bender fantasy, from the Cotton to Motown. Men, with wigs, examine incandescent images of the blues' queens and their descendants. \$10. The Producers Club. 358 W. 44th St., 2nd floor, suite 7. Fridays at 11 pm. (212) 971-9021.

MONDAY, APRIL 8

UNITY '94 Club Fund-Raisers Committee Meeting. Unity '94 is the theme of the 1994 Gay Games IV. The Dugout, Christopher Street at Weehawken Street. 6:30 pm. Info: Wolfgang Busch at (212) 989-4605.

MEN OF ALL COLORS TOGETHER Membership Committee Meeting. 7:30 pm. Call Chris at (212) 601-0806 for location.

GAY ACTIVIST ALLIANCE IN MORRIS COUNTY presents *Womyn's Network* and *Men's Rap Group* at 7:30 pm, before their General Meeting at 8:30 pm. Tonight's topic: "Drugs, Trials and Treatment." With a speaker from the New Jersey Community Research Initiative. Morristown Unitarian Fellowship. 21 Normandy Heights Rd. Morristown, NJ. Info: GAAMC Gay Helpline: (201) 285-1595.

ACT UP General Meeting. Cooper Union. Fourth Avenue at 7th Street. 7:30 pm. Info: (212) 564-AIDS.

UBU REPERTORY THEATRE presents *Cop's Grand Finale*, the last work of the French-Argentinian playwright, who wrote the play from his hospital bed. Cop died of an AIDS-related illness in

1987. The play is described as "a farce that triumphs over disease and despair." This evening's performance is a benefit for AmFAR, which will receive one-half of the proceeds. \$350. 15 W. 28th St. 8 pm. Reservations: (212) 679-7540.

STEVE MCGRAWS presents **David Drake's The Night Larry Kramer Kissed Me**. The performance is scheduled for an Off-Broadway opening in the summer of 1991. The play, directed by Maryrose Wood, uses poetry and performance to explore issues raised by AIDS activism. Tonight's showing is a benefit for Equity Fights AIDS. \$10. 158 W. 72nd St. 10:30 pm. Reservations: (212) 595-7400.

CELLBLOCK 28 presents the **New York Strap and Paddle Association Party**. "For all of you who like to bend over and take it like a man." Cellblock 28. 28 Ninth Ave., between 13th and 14th streets. Doors open 8 pm. (212) 733-3144.

THE PYRAMID presents **Michael T.'s New York Nights**. Promising alternative music and "a mix of everything." DJs Bad Taste and Erlich. \$1. 101 Ave. A. 10 pm. (212) 473-7184.

TUESDAY, APRIL 9

LONG ISLAND GAY MEN'S GROUP presents a **Guest Speaker**. For complete details on this bi-monthly discussion group, contact LIGMG at (516) 694-2407.

GAY MEN'S HEALTH CRISIS presents a **Health Seminar: Insurance Information**. 129 W. 20th St., third floor. 7 pm. For more information, call the GMHC hotline at (212) 807-6655. TDD (212) 645-7470 for the hearing impaired.

THE NINTH STREET CENTER presents **Queer Questions, Queer Answers**, a series of rap groups whose focus is defining homosexuality for the 1990s. Tonight's facilitator: Rich Kamencik. 319 E. 9th St., basement. 8-10 pm. (212) 228-5153.

LAVENDER HEIGHTS Speaker Series presents **Gabriel Rotello**, editor in chief of *OutWeek* magazine (yes, the one you're reading). \$7. The Cornerstone Center. 178 Bennett Ave., one block west of Broadway at 189th Street. 8 pm. (212) 304-2471.

LESBIANS AND GAY MEN OF NEW BRUNSWICK present New Jersey Lesbian and Gay Coalition President **Dr. Leon Gellman**. Gellman will share "some of the exciting advances which have been made in our state with lesbian and gay rights." Friends Meeting House. 109 Nichol Ave. New Brunswick, NJ. 8 pm. (908) 247-0515.

WEDNESDAY, APRIL 10

BRONX LESBIANS UNITED IN SISTERHOOD **General Meeting**. Tonight's topic: "Self-Awareness and the Coming-Out Process." There will be an invited speaker from Identity House to join in this discussion. Refreshments served. One Fordham Plaza, suite 800. Bronx. 6:30-8 pm. Info: Miriam at (212) 409-2692 in Spanish, and Lisa at (212) 829-9817 in English.

BISEXUAL WOMEN'S SUPPORT GROUP **Discussion and Workshop**. Tonight's topic: "Coming Out." Women only. \$3. The Center. 208 W. 13th St. 6:30-8 pm. (212) 459-4784.

SLOPE ACTIVITIES FOR LESBIANS presents **Pool Night**. Featuring free pool, ping pong, billiards, air hockey and shooting hoops at Brownstone Billiard. Seventh Ave. at Flatbush. Afterwards, relax at the Roost at 9 pm. Seventh Avenue at 8th Street. The evening begins at 7 pm. Please call 24 hours in advance to confirm all SAL activities: (718) 965-7578.

QUEER NATION presents a **Community Forum**. This forum, the second of its kind, brings together Marjorie Hill, Sandra Lowe, Deborah Gillick, Richard Burns, Robert Considine, Frank de Leon and Leslie Major. Topics include: discussing the problems that keep us apart as a community, including racism, sexism, classism, ableism and ageism; working on building a truly inclusive community; and addressing issues that affect us all, including health care, domestic partnership legislation, hate crimes legislation and electing openly lesbian and gay officeholders. 52 Duane St., 6th floor. 7 pm.

A DIFFERENT LIGHT presents **Paul Russell**, reading from his book, *The Salt Point*. 548 Hudson St. 8 pm. Info: (212) 989-4850.

THE LESBIAN AND GAY TEACHERS ASSOCIATION **Planning Meeting**. The Center. 208 W. 13th St. 8 pm. Info: (718) 258-4102 or (718) 626-4699.

GAY MALE S/M ACTIVISTS present **On Pins and Needles: Playing With Piercing**. This discussion of the techniques and mindset for safe and satisfying piercing play features master piercer Jim Ward from Gauntlett in San Francisco. \$4 members/\$6 non-members. The Center. 208 W. 13th St. 8 pm. (212) 727-9878.

GAY MEN'S HEALTH CRISIS presents **Men Meeting Men**. No registration required. The Center. 208 W. 13th St. 8-10:30 pm. (212) 807-6664.

THE EAGLE presents **Movie Night: Wild at Heart**. "Winner of the 1990 Cannes Film Festival for Best Picture, this film is a bizarre, seductive and rowdy retelling of *The Wizard of Oz*." The Eagle. 142 Eleventh Ave., at 21st Street. 11 pm. (212) 691-8451.

CHANNEL 69 presents **Rick X's The Closet-Case Show**. The two special episodes, previewed tonight at 11 pm, are "How to Seduce a Preppie" and "Paul and Jeff Just Say No to Drunk Driving." Afterwards, it's regular Channel 69 fun and, at 1 am, *Lady Bunny* does her New Wave show. \$3 before midnight/\$5 after. The Pyramid. 101 Ave. A. Doors open at 10 pm. (212) 473-7184.

THURSDAY, APRIL 11

RUTGERS LAW SCHOOL LESBIAN AND GAY STUDENT CAUCUS and GALA OF RUTGERS present **Jonathan Ned Katz**,

speaking on "The Invention of Heterosexuality" in celebration of World Week. Refreshments served. Rutgers Law School. 15 Washington St., room 113. Newark, NJ. 4 pm.

THE NATIONAL LESBIAN CONFERENCE presents **InfoSharing**. This is the last InfoSharing to be held before the conference, which is April 24-28. Wheelchair accessible. ASL interpreted on previous request. The Center. 208 W. 13th St. 6 pm. Info: (718) 230-3532.

THE COMPTROLLER OF THE CITY OF NEW YORK presents a **Small Business Forum for the Lesbian and Gay Community**. Comptroller Elizabeth Holtzman will be the host. Co-sponsors include Assemblywoman Deborah Gillick, the Lesbian and Gay Community Services Center and the Greater Gotham Business Council. The Center. 208 W. 13th St. 6:30-8:30 pm. Info: Tom Duane at (212) 669-3089.

JUDITH'S ROOM presents **Contributors**, reading from the book, *Women, AIDS and Activism*. 681 Washington St. 7 pm. (212) 727-7330.

SLOPE ACTIVITIES FOR LESBIANS presents **Woody Allen Night**. Come see a couple of videos in Park Slope. 7 pm. Please call 24 hours in advance to confirm all SAL activities: (718) 965-7578.

ORGANIZATION FOR GAY AWARENESS presents a **Holocaust Memorial Service**. The evening begins with a march to the First Presbyterian and Trinity Church. The service is at 8 pm, and features David Beatty, OGA's president, as a speaker, and Julie Lee, a lesbian activist and Holocaust survivor, as a candle lighter. Meet in Grove Park, on the north side of South Orange Avenue, east of SHU. 7 pm. Info: (201) 743-5322.

GAY MEN OF THE BRONX present **Roller skating**. Featuring a live DJ. \$3 entry plus \$1 for skate rental. 8 pm to midnight. For complete details, contact Jimmy at (212) 365-6239.

SEXUAL ORGASM PRODUCTIONS presents **Seize Control of the Taj Mahal**, a new video by Brenda and Glenda. Premiere party and screening. Hot boys, drag queens and music by DJ Miss Understood. \$3. The Chameleon. 505 E. 6th St., between avenues A and B. 10 pm.

FRIDAY, APRIL 12

MEN OF ALL COLORS TOGETHER present a **Y-MACT Consciousness-Raising Session** at 6 pm. Tonight's topic: "Our Reflections on Parenting." Then, at 8, it's a **MACT C-R Session**. The topic: "Cock Size and Penis Power: Bigger isn't Necessarily Better." The Center. 208 W. 13th St. Info: (212) 222-9794.

SLOPE ACTIVITIES FOR LESBIANS presents **Manhattan Night**. First, at 7:30 pm, it's **Under-30 Dining Out**. SAL says, "Make friends at the Cowgirl Hall of Fame." Afterwards, maybe a movie, or clubbing. Then, at 8 pm, it's **Club Night, Part One**. Just what it sounds like. Please call 24 hours in advance to confirm all SAL activities: (718) 965-7578.

NATIONAL ORGANIZATION OF WOMEN-LESBIAN RIGHTS TASK FORCE **General Meeting**. Tod's. 2 Georges Rd. New Brunswick, NJ. 7:30 pm. Please RSVP at (609) 393-0156. Tod's: (201) 545-8990.

LOST PEER SUPPORT SERVICES presents an **Open House** for lesbians, gay men, bisexual men and women and their friends who are interested in finding out more about their services. LPSS is a new program to provide counseling and support to the lesbian, gay and bisexual community of Greater Westchester. The Loft. 255 Grove St. White Plains, NY. 7:30 pm. Info: Lorraine Martire at (914) 241-9553.

FRONTRUNNERS/NEW YORK present a **Benefit at Private Eyes for the Gay Pride Race**. There'll be a raffle (tickets sold at the benefit), live DJ and cash bar. The club will be Frontrunners' exclusively from 8-10 pm; thereafter, they'll share it with regular patrons. \$10. 12 W. 21st St.

BODY POSITIVE **Friday Night Social**, for all HIV-positive individuals and their friends. Fre. Middle Collegiate Church. 50 E. 7th St., off Second Ave. 8-10 pm. (212) 721-1346.

SATURDAY, APRIL 13

THE GAY ACTIVIST ALLIANCE IN MORRIS COUNTY presents **United '91**, a statewide conference for lesbians and gay men. The theme of the conference is "Fighting Our Battles Away and at Home." The featured speakers are Miriam Ben-Shalom, national chairperson for Gay, Lesbian and Bisexual Veterans of America; and members of the Campaign to End Discrimination, including Assemblyman D. Bennet Mazur, sponsor of anti-discrimination bill A-634, and CED co-chair John N. Gish, Jr. There will be 40 workshops held throughout the day on a variety of topics, and the evening will close with a concert by *Suede*, a jazz/pop vocalist. Conference tickets are \$20 in advance/\$25 at the door. Concert tickets are \$10 in advance/\$15 at the door. Morristown Unitarian Fellowship. Normand Heights Road. Morristown, NJ. For individual event times, call the GAAMC Helpline at (201) 285-1595.

INTEGRAL YOGA INSTITUTE presents **Hatha Yoga Class**. Hatha Yoga refers to the physical postures, deep relaxation and breathing practices which revitalize and strengthen the body and calm the mind. This class is especially for those who are HIV-positive. 1YI. 227 W. 13th St. 12-1:30 pm. (212) 929-0586.

SLOPE ACTIVITIES FOR LESBIANS presents **Hackers, Hitlers and Hoops** at 2 pm. Join SAL for goof indoor sports at a brand new place in Chelsea. Games include betting cages, computerized and miniature golf, basketball, ping pong and Orbitron. Then, at 7:30, it's **40-Plus Petluck and Game Night**. SAL's monthly get-together for fun, food and games. Finally, at 8, join SAL for **Club Night, Part Two**, as they spread the word in Manhattan and Brooklyn for next week's big party. Please call 24 hours in advance to confirm all SAL activities: (718) 965-7578.

PROVINCETOWN POSITIVE PWA COALITION presents **Singles Teas** for PWAs, PWARs, HIV-positive men and women and their friends. A chance to meet and mingle in a safe atmosphere of fun. St. Mary of the Harbor in the East End. 3:30-6:30.

DIXON PLACE presents **Reno**, workshoping brand-new material. Reno is a well-known comedian who has "shocked audiences" everywhere, from PS 122 to uptown comedy clubs. \$6 or TDF. 37 E. 1st St., between First and Second avenues. 8 pm. (212) 673-6752.

THE NINTH STREET CENTER presents **Queer Questions, Queer Answers**, a series of rap groups whose focus is defining homosexuality for the 1990s. Tonight's facilitator: Bob Fink. 319 E. 9th St., basement. 8-10 pm. (212) 228-5153.

MISS SALEEN PRODUCTIONS presents the fourth annual **Miss New York City Pageant** for female impersonators. The show is a benefit for the People With AIDS Coalition. Starring: Jesse Volt, Miss NYC, 1990; Vanessa Diamond, Miss NYC 1989; Electra St. Jill, Miss NYC 1988; and with special guests Bella and Empress Razer Sharp, along with a bevy of talented and beautiful contestants. **Miss Saleen** will be the mistress of ceremonies. \$20 in advance/\$25 at the door. Limelight. Sixth Avenue at 20th Street. Doors open at 7 pm; showtime is at 8. Ticket info: (212) 532-0290.

AMOS ENO GALLERY presents **Homo Love Song** by Michael Biello and Dan Martin. This special "gallery version" will feature original music, performance vignettes, masks and props and slides of erotic collages. \$5 suggested donation. 594 Broadway. 8 pm. Info: (212) 226-5342.

WEBB PERFORMANCE GALLERY presents **Killer Spoken Word Scene**: ranting, improv, motion and instant poetry hosted by Matthew Courtney. With Ken Dimaggio, David Huberman, Mr. Impala, Sandra Koponen and Mike Tyler. \$4. 317 E. Houston, east of Avenue B. 9 pm.

THE WOMEN'S CAUCUS OF ACT UP/CENTRAL JERSEY and MORE THAN YOU CAN COUNT present a **Party for Women** to benefit the women's caucus. No alcohol. Live DJ. \$5. YWCA. 51 Livingston Ave. New Brunswick, NJ. 10 pm. Info and directions: (908) 247-9404.

SUNDAY, APRIL 14

SLOPE ACTIVITIES FOR LESBIANS presents a **Bike Workshop and Picnic** in Central Park. A SAL Gai will bring tools and patches to help you get your bike ready for spring and summer. Meet at 81st Street and Central Park West with food to share. For info on this event only, call (718) 788-9346. Then, at 1 pm, SAL visits the Botanical Gardens or the Brooklyn Art Museum. It's your choice of indoor or outdoor fun in Brooklyn. Then, at 3 pm, SAL presents a **Brown-Bag Lunch**. A "zip: get-together: if you live in zip code 11238 (or even if you don't), join SAL in Prospect Heights. Please call 24 hours in advance to confirm all SAL activities: (718) 965-7578.

NATIONAL LESBIAN CONFERENCE presents **Anti-Racist, Anti-Oppression Training**. NLF organizers urge all attendees to participate. Wheelchair accessible. ASL interpreted. Childcare available upon prior request. \$3-\$6 room fee. The Center. 208 W. 13th St. 1-5 pm. Info: Carol at (212) 655-8205.

JUDITH'S ROOM presents their **Second Anniversary Celebration**. 681 Washington St. 2-6 pm. (212) 727-7330.

LATINO GAY MEN OF NEW YORK discuss **The Need to Create Free and Secure Spaces for Latino Gay Men**. For Latino gay men only. 169 Bond St., #2. Brooklyn. 2 pm. (212) 932-3133.

MEN OF ALL COLORS TOGETHER Board of Directors Meeting. The Center. 208 W. 13th St. 2:30-8:30 pm. Info: James at (212) 995-8063 or Chris at (212) 601-0806.

MOSAICBOOKS presents **Two New Books**, featuring Eileen Myles reading from *Not Me*, and Deborah Rebellor Pintonelli reading from *Ego Monkey*. 167 Avenue B at 10th Street. 4 pm. (212) 475-8623.

LESBIAN AND GAY FOLKS SUPPORTING POLITICAL PRISONERS presents **Lesbians and Gay Men: Is Political Activism a Crime Punishable by Death?** Discussion of the case of Miami Abu Jamal, a Philadelphia Black activist-journalist facing imminent execution, and its relevance to the lesbian and gay rights and AIDS movements. Speaker: Olorubunmi Wahad, a former Black Panther jailed 19 years in an FBI frameup. Videos about both cases will be featured. \$5. Charas. 605 E. 9th St., between avenues B and C. Info: (212) 243-0202.

PEOPLE WITH AIDS COALITION presents a **Sunday Evening Weekly Social** for gay men and lesbians who are HIV-positive or have AIDS, and their friends. PWAC Living room. 6:30-9:30 pm. (212) 532-0568.

CUCINA DELLA FONTANA presents John Chiam's **Achilles**, in a benefit performance for the New York City Lesbian and Gay Anti-Violence Project. The two-act drama is described as "inspired by mythology but especially relevant these days." It will be read and informally staged by a cast of professional performers. \$8 cover/2-drink minimum. 368 Bleecker St. 8 pm. Reservations: (212) 242-0636.

MONDAY, APRIL 15

LESBIANS WORKING IN AIDS PROJECT presents a **Support and Advocacy Group** for lesbians working in AIDS agencies. GMHC. 129 W. 20th St. 6-8 pm.

GAY ACTIVIST ALLIANCE IN MORRIS COUNTY presents **Womyn's Network and Men's Rap Group** at 7:30 pm, before their **General Meeting** at 8:30 pm. Tonight's topic: "Coming Out: Horrors and Thrills." GAAMC members will disclose some of their better and worse moments. 21 Normandy Heights Rd. Morristown, NJ. Info: GAAMC Gay Helpline: (201) 285-1595.

ACT UP General Meeting. Cooper Union.

Fourth Avenue at 7th Street. 7:30 pm. Info: (212) 564-AIDS.

IN OUR OWN WRITE **Writer's Workshop** for lesbian and gay writers. Workshops are held on the first and third Mondays of the month. Please bring work. The Center. 208 W. 13th St. 8-10 pm. (212) 620-7310.

SOUTHERNERS presents a **Potluck, Cook-Off and Talent Show**. Diners will select prize winners for the best food items in several categories. To maintain a balanced meal, Southerners suggests the following divisions of menu by everyone's last name: A-E bring vegetables or salads; F-J bring potatoes, starches or breads; K-O bring desserts; and P-Z bring entrees. Iced tea and soda provided. Entertainment by Southerners members to be featured. \$8 nonmembers/\$5 members. The Center. 208 W. 13th St. 8 pm. Info: (212) 674-8073.

TUESDAY, APRIL 16

BRONX AIDS EDUCATORS NETWORK **General Meeting**. Lincoln Hospital. Conference room 3. 234 E. 149th St. Bronx. 9:30-11:30 am. Info: Janet Goldberg at (212) 293-2658 or Rosaline Morales at (212) 295-5605.

PROFESSIONALS IN FILM AND VIDEO present a **Backstage Tour of Radio City Music Hall**. \$7 members and guests/\$10 non-members. Sixth Avenue at 50th Street. 6 pm. Reservations: (212) 245-1182.

JUDITH'S ROOM presents **Marilyn Nelson-Wanick**, reading with **Sophie Cabot Black**, winner of the 1990 Judith's Room Emerging Talent Competition. 681 Washington St. 7 pm. (212) 727-7330.

GAY MEN'S HEALTH CRISIS presents a **Health Seminar: Benefits Information and Nutritional Issues**. 129 W. 20th St., third and sixth floors. 7 pm. For more information, call the GMHC hotline at (212) 807-6655. TDD (212) 645-7470 for the hearing impaired.

THE COALITION FOR LESBIAN AND GAY RIGHTS **General Meeting**. The Center. 208 W. 13th St. 8 pm. (212) 627-1398.

THE NINTH STREET CENTER presents **Queer Questions, Queer Answers**, a series of rap groups whose focus is defining homosexuality for the 1990s. Tonight's topic: "Tired of the Bars and Street Cruising." 319 E. 9th St., basement. 8-10 pm. (212) 228-5153.

WOMEN ENTREPRENEURS IN BUSINESS and INNOVATIVE WOMEN present **An Evening With Judy Dlugacz**, entrepreneur and founder of Olivia Records, the oldest and most visible lesbian-owned and -operated business. Dlugacz will be discussing her newest company, Olivia Cruises, the first cruise company for lesbians. \$5. The Center. 208 W. 13th St. 8:15 pm. Info: (718) 237-2399 or (212) 580-9624.

TWENTYSOMETHING Steering Committee Meeting. Nominations for officers close. Election and installation of officers.

Twentysomething is a social group for lesbians and gay men in their 20s and early 30s. \$3. The Center. 208 W. 13th St. Info: Scott Hummel at (212) 242-4881.

WEDNESDAY, APRIL 17

GAY MEN OF THE BRONX **General Meeting and Orientation**. Hostos Community College. Grand Concourse, Building A, room 227. 7-9 pm. Info: Jimmy at (212) 365-6239, Charles at (212) 378-34397 (Spanish) or Ed at (212) 792-8078.

CONGREGATION BETH SIMCHAT TORAH presents a **Jewish Women's Rosh Chodesh/New Moon Celebration**. Congregation Beth Simchat Torah is New York's lesbian and gay synagogue. 57 Bethune St. 7:30 pm. (212) 929-9488.

SLOPE ACTIVITIES FOR LESBIANS presents **Pool Night**. Featuring free pool, ping pong, billiards, air hockey and shooting hoops at Brownstone Billiard. Seventh Ave. at Flatbush. Afterwards, relax at the **Roost** at 9 pm. Seventh Avenue at 8th Street. The evening begins at 7 pm. Please call 24 hours in advance to confirm all SAL activities: (718) 965-7578.

A DIFFERENT LIGHT presents **Eve Sedgwick**, reading from her book, *The Epistemology of the Closet*. 548 Hudson St. 8 pm. Info: (212) 989-4850.

GAY MEN'S HEALTH CRISIS presents **Enlightening Safer Sex**. No registration required. The Center. 208 W. 13th St. 8-10:30 pm. (212) 807-6664.

CELLBLOCK 28 presents the **Smoke and Stroke**, a party sponsored by Hot Ash. 28 Ninth Ave., between 13th and 14th streets. Doors open 8 pm. (212) 733-3144.

ORGANIZATION FOR GAY AWARENESS presents **Queer Nation**. Representatives from QN will speak about their "dedication to fighting homophobia, homophobia, queer invisibility and all oppressions any queer may face." St. George's Church. The corner of Ridgewood and Woodland roads. Maplewood, NJ. 8:30 pm. (201) 743-5322.

THE KITCHEN presents **Diamonda Galas'** in excerpts from *Plague Mass* (1984 to the End of Epidemic). Selections include "There Are No More Tickets to the Funeral." \$15 nonmembers/\$10 members. 512 W. 19th St. 8:30 pm. Reservations: (212) 255-5743. [See also April 19, 21 and 23]

THE EAGLE presents **Movie Night: Arachnophobia**. "A young doctor (Jeff Daniels) and his family move into a sleepy little community nestled in the California hills overlooking the Pacific Ocean. But what this typical family doesn't realize is that they aren't the only newcomers to the neighborhood..." The Eagle. 142 Eleventh Ave., at 21st Street. 11 pm. (212) 691-8451.

MORE LISTINGS NEXT WEEK

Tuning In: A TV/Radio Guide for *OutWeek* Readers

Information must be received by Monday to be included in the following week's issue. Send items to OutWeek Listings, 159 W. 25th St., NY, NY 10001.

Compiled by Dale Peck.

A&E (Arts & Ent, 555 Fifth Ave., 10th Fl, NYC 10017; 661-4500)
CCTV (Rick X, Box 790, NYC 10108)
GBS (Gay Broadcasting System, Burt Peaston, 178 7th Ave., Ste. A-3, NYC 10011; 243-1570)
GCN (Gay Cable Network, Lou Maletta, 32 Union Square East, Suite 1217; 477-4220)
GLIB (Gay and Lesbian Independent Broadcasters, [212] 473-1689)
GMHC (Gay Men's Health Crisis, Jean Carlomusto, 129 W 20 St, NYC 10011; 807-7517)
RB PROD (Robin Byrd Prod., Box 305, NYC 10021; 988-2973)
WABC-TV (77 W 63 St, NYC 10023; 456-7777)
WBAI-FM (505 8th Ave., 19th Fl, NYC 10018; 279-0707)
WCBS-TV (51 W 52 St St, NYC 10019; 975-4321)
WNBC-TV (30 Rockefeller Plaza, NYC 10112; 664-4444)
WNET-TV (356 W 58 St, NYC 10019; 560-3000)
WNYW-TV (Fox, 1211 AV/AM, NYC 10036; 556-2400)
WPX-TV (220 E 42 St, NYC 10017; 949-1100)

MONDAY, APRIL 8

6:00 AM WIND-TV *Broadcast: New York* Scheduled topic: using acupuncture to treat drug addicts. CH 11.
1:30 PM WUSB 90.1 FM *The Word is Out* Marc Gunning hosts a weekly lesbian, gay and bisexual variety show.
2:00 PM WUSB 90.1 FM *Lavender Wimmen* News, songs and music produced by women for women.
2:30 PM WUSB 90.1 FM *This Way Out* More queer news.
8:30 PM Manhattan Cable *The Brenda and Glenn Show* "Kiss-In in the Queen City." Dykes and fags suck face at Buffalo's City Hall. CH 17
9:00 PM GBS *Out in the 90's*: community news, discussion, interviews. BQ Cable, CH 56 (1:00)
9:00 PM GCN *Gay USA* CH C/16 (3:00)
10:30 PM TNN *Crook and Chase* Scheduled: Jodie Foster, Meryl Streep and Carrie Fisher.
11:30 PM *Tomorrow/Tonight Live*: entertainment; Manhattan and Paragon Cable, CH D/17 (1:00)
Midnight CCTV *The Closet Case Show*: Closet Klips; Manhattan /Paragon Cable, CH C/16 (3:00)

TUESDAY, APRIL 9

10:00 AM WABC-TV *Sally Jessy Raphael* Scheduled guests from Orlando, Fla.: Male exotic dancers.
Noon WFOV-TV *Three's Company* From TV Guide: "Spying Jack with a girl and convinced he's straight, Furley evicts him." Just a little homophobia in action, folks. CH 5.
8:00 PM HBO *First Love, Fatal Love* From TV Guide: "The true story of Kim Frey, a college woman who contracted the AIDS virus. Frey introduces the drama."
10:00 PM RB PROD *The Robin Byrd Show*: male and female strippers; Manhattan Cable, CH V/35 (1:00)
11:00 PM WIND-TV *Cheers* "Sam's regulars are reluctant to hang out at a bar that's promising to become a gay hangout." It looks like *Cheers* is updating *Three's Company*. CH 11.
11:00 PM GBS *Out in the 90's*: news, information and interviews; Manhattan/Paragon Cable, CH C/16 (1:00)

WEDNESDAY, APRIL 10

7:00 AM MAX *Hush...Hush, Sweet Charlotte* Bette Davis and Olivia de Havilland do their thing.
9:00 AM WIND-TV *Best Talk* Scheduled: New York City's housing crisis. CH 11.
8:00 PM WFOV-TV *In Full Effect* Teenagers from New York City discuss a variety of issues, including sex, drugs and their future plans. CH 5.
Midnight RB PROD *The Robin Byrd Show*: male and female strippers, live call-in show; Manhattan Cable, CH V/35

THURSDAY, APRIL 11

12:35 AM TNT *Damon and Pythias* A movie about the legendary friendship

of Damon and Pythias in 400 BC. Oh, those Greeks!
1:00 PM WBAI-FM *This Way Out*: the international gay/lesbian news magazine; 99.5 FM (3:00)
12:30 PM MAX *A Chorus Line* The screen adaptation of Douglas Bennett's Broadway musical, starring Michael Douglas.
1:30 PM WBAI-FM *An Afternoon Outing*: local news and information about the gay and lesbian community with Larry Gutenberg; 99.5 FM (3:00)
8:00 PM BRV *South Bank Show* A profile of producer Cameron Mackintosh, with clips from his recent show, *Miss Saigon*, and reminiscences from Andrew Lloyd Weber and Stephen Sondheim.
8:30 PM M 8:30 PM WNBC-TV *Different World* Whoopi Goldberg plays a professor whose student reveals that she has AIDS. CH 4.
10:00 PM GCN *Be Our Guest*: entertainment for and about the lesbian/gay community; Manhattan Cable, CH D/17 (3:00)
10:30 PM GMHC *Living With AIDS*: health and politics; Manhattan Cable, CH V/35 (3:00)
11:00 PM GCN *Gay U.S.A.*: news and entertainment from around the country; Manhattan Cable, CH V/35 (1:00)
Midnight GCN *Men in Film*: male erotica, interviews with adult filmstars; Manhattan Cable, CH V/35 (3:00)
12:30 AM RB PROD *Men For Men* Robin Byrd presents gay male porno stars; Manhattan Cable, CH V/35 (3:00)

FRIDAY, APRIL 12

7:00 AM WCBS-TV *This Morning* Scheduled: Broadway's anti-Asian play, *Miss Saigon*. CH 2.
10:05 AM TBS *Glen Elizabeth Taylor, Rock Hudson and James Dean* together. Poor Liz—always caught in the middle.
1:00 PM WFOV-TV *All in the Family* Archie knows a homosexual when he sees one, right? Wrong. Don't ask me. CH 5.
2:30 PM WBAI-FM *Rompiendo el Silencio*: todos los viernes, Gonzalo Aburto con temas y noticias para la comunidad latina gay y lesbiana; 99.5 FM (1:15)
7:00 PM WBAI-FM *AIDS in Focus*, Michael Alcaide, produc 1:00 AM RB PROD *The Robin Byrd Show*: male and female strippers; Manhattan Cable, CH V/35 (1:00)

SATURDAY, APRIL 13

12:25 AM *Glen or Glenda?* Or is that Glenda? Or Brenda and Glenda? Starring Bela Lugosi. CH 21.
12:30 AM WNBC-TV *David Letterman* Sandra Bernhard is the scheduled guest. CH 4.
8:30 AM WBAI-FM *Any Saturday* with David Rothenberg: live call-in; 99.5 FM (2:00)
7:00 PM GCN *Gay U.S.A.*: news and entertainment from around the country; BQ, Unity, ACV Cable, CH 56 (1:00) (For Manhattan Cable, see THURSDAY)
11:00 PM Gay TV: male porno; Manhattan Cable, CH V/35
1:30 AM RB PROD *The Robin Byrd Show*: male & female strippers; Manhattan Cable, CH V/35 (1:00)

SUNDAY, APRIL 14

7:30 PM WBAI-FM *The Gay Show* Alternates with *Outlooks*. 99.5 FM (1:00).
10:30 PM RB PROD *Men For Men* Robin Byrd presents gay male porno stars; Manhattan Cable, CH V/35 (3:00)
11:00 PM GBS *Way Out!* Mark Chesnut and Michelle VanVoorhies host. Rich Volo is the producer. CH C/16 (3:00)

Hey, Tuning In readers: Patric Walker, in TV Guide, advises Virgos: "You certainly seem to be in the thick of it. However, after months of agonizing over emotional ties, this week's planetary aspects signify that at least you know for certain where your affections lie and what action must be taken over a joint financial arrangement." But don't you wish you'd lobbied for domestic partnership legislation last year, instead of going to Mars? Not much TV to watch this week, so go do some activism. —Ed.

Monday

Private Eyes (Marc Berkley's *Kool Komrads*; strippers; downtown crowd, students, professionals. 2-4-1 drinks till midnight. \$7) 12 W 21 St. (212) 206-7772.

Tuesday

◆ **Clit Club** (Drink specials till midnight. Lesbian erotic videos and slides. \$3 before midnight/\$5 after.) Pyramid. 101 Avenue A. (212) 473-7184.

◆ **Club Edelweiss** (TVs, TSs, gays, bi's, singles, couples; Tuesdays are especially for lesbians, but everyone is welcome.) 167 W. 29th St. (212) 668-6989.

Danceteria (Coming soon: Chip Duckett's gay Tuesdays. Keep your eyes on this space for opening.) 29 E. 29th St.

◆ **Grand Central** (Women's night tonight. Mixed We-Su.) 210 Merrick Rd. Rockville Centre, LI. (516) 536-4800.

Jack Officer's Club (Cruising, Bruising, Drinking and Carousing. Audio, Video and Manual Manipulation by DJ Craig. \$3) 505 E. 6th St., between avenues A and B.

Roxy (John Blair's "Muscle on Wheels." Gay rollerskating. Doors open at 8 pm. Varied cover.) 515 W 18 St. (212) 645-5156.

Wednesday

◆ **Channel 69** (*Drag Extravaganza*, with Linda Simpson. Go-go stars, DJ Dany Johnson. Sexy, upbeat, East Village fag and dyke crowd. \$5.) Pyramid. 101 Avenue A. (212) 473-7184.

The Building (Dallas' The Boys' Room. House music, downtown crowd, go-go boys and a 60-foot ceiling. \$10/\$7 with invite.) 51 W. 26th St. (212) 576-1890.

◆ **Excalibur** (Ladies Night. \$1 drinks.) Located at the corner of 10th Street and Jefferson behind football stadium. Hoboken, NJ. (201) 795-1161.

◆ **Limelight** (Disco 2000, with Michael Aliq and Larry Tee. Doors open at 10 pm. \$10.) Sixth Avenue at 20th Street. (212) 807-7850.

◆ **Limelight** (Queer U. DJs Andy Anderson and Keoki. \$5/\$10) Sixth Avenue at 20th Street. (212) 807-7850.

◆ **Cadillac Bar** (Gini DeSantis presents Pure Party Production Dances for Women. Free buffet from 6-8 pm. Renee Cooke, bartender. \$5.) 16 W. 22nd St., between Fifth and Sixth avenues.

◆ **Private Eyes** (Shescape Afterwork Party from 5-10 pm. 2-4-1 drinks before 7. \$5 before 7 pm/\$7 after.) 12 W. 21st St. Shescape: (212) 645-6479. Private Eyes: (212) 206-7772.

Private Eyes (YMVA Night. Students, professional and women. Door often benefits a gay/lesbian organization. \$7.) 12 W. 21st St. (212) 206-7772.

Silver Lining (2-4-1 drinks.) 175 Cherry Lane. Floral Park, LI. (516) 354-9641.

Stutz (2-4-1 drinks.) 202 Westchester Ave. White Plains, NY. (914) 761-3100.

Thursday

The Bank (Upstairs it's *Sperm Bank* for Fags, with hostess Hapi Phace, DJs Craig Spencer and Victor Anonymous? Downstairs, Egg Bank for Dykes features guest DJs and hot and sleazy Girl Action. \$10/\$7) 225 E. Houston St., at Essex Street. (212)

DANCING OUT

Send information, corrections, and complaints to **OutWeek Listings**, 159 W 25 St, NY, NY 10001. You may also fax the listings editor at (212) 337-1220.

◆[new info] ◆[women]
☆[attracts TVs]



505-5033.

Blacklame (Celebrating gay men and women of color. Bi-monthly.) Pyramid. 101 Ave. A. (212) 473-7184.

◆ **Copacabana** (Susanne Bartsch. Last Th of the month. Iffy door) 10 E. 60th St., at Fifth Avenue. (212) 755-6010.

Excalibur (\$1 drinks.) Located at the corner of 10th Street and Jefferson behind football stadium. Hoboken, NJ. (201) 795-1161.

Hatfield's (2-4-1 drinks, female impersonators.) 126-10 Queens Blvd. Kew Gardens, Queens. (718) 261-8484.

More Men (Tony, Keith and Dominic present DJ Tommy Richardson, go-go boys, videos, billiards. \$10/\$7 with invite.) 239 Eleventh Ave. (212) 5788-3283.

Stingray's (New club, new sound system, everything else is a surprise. No cover tonight.) 641 W. 51st St. (212) 664-8668.

Friday

ABC (Chip Duckett presents DJ Merritt and dancing in the ballroom and balcony. Dinah in the upstairs lounge. \$10/\$7 w. invite.) 17 Irving Place at 15th Street.

The Bank (Alternative Music Night, hosted by Lee Chappell, David Leigh and Michael T. DJ Ralph Duncan. Mixed crowd. \$10/\$7.) 225 E. Houston St., at Essex Street. (212) 505-5033

◆ **Clit Club** (Jocelyn & Julie present Clit Club West. With go-go girls and lesbo videos. \$1 drinks between 8 and 9 pm. Doors open at 8 pm.) 432 W 14th St. (212) 406-1114.

Columbia Dances (First Friday dances. 10 pm to 2 am.) Columbia University Earl Hall. 116th Street at Broadway. Daytime phone: (212) 854-3574.

◆ **Hatfield's** (Women's night.) 126-10 Queens Blvd. Kew Gardens, Queens. (718) 261-8484.

Mea Culpa (For men, with dancing, video and live entertainment. \$7/\$10.) 47 W. 20th St. (212) 807-7840.

Meat on Friday (Exclusive performances at 1:30 am. DJ Nobody's Pussy. \$5.) Pyramid. 101 Avenue A. (212) 473-7184.

◆ **Millennium** (Ladies Night.) 1770 New York Ave. (Route 110) Huntington, LI. (516) 351-1402.

◆ **Parallel** (Lincoln Palsgrove IV, Scott Currie and Chauncy present Satyricon. Featuring Matthew Kasten's beauties and Bold Soul Sisters. DJ Johnny Dynell. \$12.) 229 W. 28th St. (212) 563-9292.

Private Eyes (YMVA Night. Attracts students and professionals.) 12 W. 21st St. (212) 206-7772.

Stingray's (New club, new sound system. Free before 10 pm. \$7 after.) 641 W. 51st St. (212) 664-8668.

◆ **Visions** 56-01 Queens Blvd, Woodside, Queens. Info: (718) 846-7131. Club: (718) 899-9031.

Saturday

The Bank (Controversy. DJ Patrick Butts. Drag queens, drinking, dancing and scandal. \$15/\$10/\$7.) 225 E. Houston St., at Essex Street. (212) 505-5033.

Barefoot Boogie (A party for adults and kids. 2nd and 4th Saturdays of the month. Smoke- and alcohol-free. April 13 is themed "Island Night." 8:30 pm to 12:30 am. \$5/kids free.) 434 Sixth Ave., 4th floor, between Ninth and Tenth avenues. (212) 857-5152.

Center (2nd & 4th Sat, 9 pm to 1 am, \$8. DJ Peter Arden.) 208 W. 13th St. (212) 620-7310.

◆ **Center** ("Women & Friends." Every first Saturday. Next is April 6. DJ Gini DeSantis. 9 pm to 1 am.) 208 W 13 St. (212) 620-7210.

◆ **Clit Club** (Jocelyn and Julie expand to both weekend nights.) The Pyramid. 101 Ave. A. (212) 406-1114.

Club West End (Michael Fesco's Saturdays; midnight - 9 am) 547 W. 21st St.

Columbia Dances (Third Saturday dances with DJ Karin Ward. 10 pm to 3 am. \$5.) Columbia University Earl Hall. 116th Street at Broadway. (212) 629-1989.

419 419 N. Highway, Southampton, LI. (516) 283-5001.

Love Zone (dancing & performers) 70 Beach St. Staten Island. (718) 442-5692.

◆ **Girl Saturdays** (Shescape presents Saturday Nights for Women. With go-go girls and a guest DJ. \$8 before 10:30/\$10 after.) 20/20. 20 W. 20th St., between Fifth and Sixth avenues. (212) 645-6479.

Meat (DJ Aldo Hernandez, every Saturday; go-go boys, videos; opens 10 pm; \$5) 432 W 14 St.

◆ **Parallel** (John Blair and The Athletic Complex present New York's hottest go-go boys, DJ Tommy Richardson. \$15.) 229 W. 28th St. (212) 563-9292.

◆ **Roxy** (Locomotion. Gay boys, men; straight women, some lesbians.) 515 W. 18th St., between Tenth and Eleventh avenues. (212) 645-5156.

◆ **Silver Lining** 175 Cherry Lane. Floral Park, LI. (516) 354-9641.

Sound Factory (Mixed crowd but mostly gay. Serious House music offered. No alcohol. Doors open at 11 pm.) 530 W. 27th St., between Tenth and Eleventh avenues. (212) 643-0728.

Stingray's (Brand new club, brand new sound

system, everything else is a surprise. \$8.)
641 W. 51st St. (212) 684-8668.

World (Christina Vista and Junior Vazquez present an after-hours party. Doors open at midnight.) 254 E. 2nd St., at Avenue C.

Monday

Building (Dallas' The Men's Room. Students, professionals. Go-go boys and 60-foot ceilings.) 51 W. 28th St. (212) 576-1890.

Nanny's (Sunday evening Tea Dance. Free before 9 pm/\$5 after.) 21 Seventh Ave. South. (212) 366-6312.

UCK! (DJs Craig and Victor spin industrial, house, bass, soul and twirly disco. Downstairs, the Lesbian Luv Lounge with DJ Lori E. Seid and guest DJs. \$5.) Pyramid. 101 Avenue A. (212) 473-7184.

ity's (DJ Moaning Lisa spins the records for dancing dykes. Doors open at 8 pm. \$3.) 46 Bedford St. (212) 929-9322.

Master (Sunday Tea Dance at 4 pm; dancing also on other nights from 10 pm) 80 Grove St. at Sheridan Sq.; 924-3557.

Parallel (Michael Fesco presents Sunday Tea Dance. Open bar 5-7 pm. Complimentary hors d' at 7. Go-go boys. \$6.) 229 W. 28th St. (212) 563-9292.

Safe Sundays (Kool Komrads' party at the Cadillac Bar; go-go boys, \$2 shots, \$5 beer blas from 5-8 pm.) 15 W. 21st St. (212) 645-7220.

SOBs (Leticia Montalvo presents The Lust House. First Sunday of the month only. Grand opening April 7, with DJ Marlow. \$5.) 204 Varick St., at Houston. (212) 243-4940.

Every Night (or almost)

Bedrock (Lesbian club, closed Mo and Tu.) 121 Woodfield Rd. West Hempstead, LI. (516) 486-9516.

Club Edelweiss (Tuesdays are for lesbians, but it's open to all Tu-Su.) 167 W. 29th St. (212) 868-6989.

419 (Opens 6 pm.) 419 N. Highway (Rte 27). Southampton, LI. (516) 283-5001.

Grand Central 210 Merrick Rd. Rockville Centre, LI. (516) 536-4800.

Magic Touch (Anglo/Latin/Asian) 73-13 37th Rd. Jackson Heights, Queens. (718) 429-8605.

Monster 80 Grove St., at Sheridan Square. (212) 924-3557.

Pandora's Box (formerly the Duchess) Sheridan Square & 7th Avenue. (212) 242-1408.

The Pyramid (Look under daily listings for individual parties and themes. Also check Going Out for special events.) 101 Ave. A. (212) 473-7184.

Spectrum (Look under daily listings for individual parties and themes. Coors served.) 802 64th St., at Eighth Avenue. Bay Ridge, Brooklyn. (718) 238-8213.

Ted's (Night club and restaurant. Mostly women, but men are OK.) 2 Georges Rd. New Brunswick, NJ. (201) 545-8990.



THE BAR GUIDE

Chelsea

Barbary Coast, 64 Seventh Ave. (14th St.) 675-0385

The Break, 232 Eighth Ave. (22nd St.) 627-0072

Cellblock 28, 28 Ninth Ave., 733-3144 (M-W)

Chelsea Transfer, 131 Eighth Ave. (bet 16th and 17th) 929-7183

Eagle's Nest, 142 Eleventh Ave. (21st St.) 691-8451

Private Eyes, 12 W. 21st St. (bet Fifth and Sixth avenues) 206-7770

Rewhite, 212 Eighth Ave. (21st St.), unlisted

Spika, 120 Eleventh Ave., 243-9688

The Vault, 28 Ninth Ave., 733-3144 (F, 7-11 pm, women) 255-6758

West Village

Badlands, Christopher and West streets, 741-9236

Boots & Saddle, 76 Christopher St., 929-9684

Crazy Nanny's 21 Seventh Ave. S., 366-6312 (women)

D.T.'s Fat Cat 281 W. 12th St., 243-9041

Pandora's Box, 70 Grove St. (Seventh Ave.) 242-1408 (women)

Dugout, 185 Christopher St., 242-9113

Eighty-Eights, 228 W. 10th St., 924-0088

The Hangout (J's) 679 Hudson St., 242-9272

Julius, 159 W. 10th St., 929-9672

Keller's, 384 West St/Christopher, 243-1907

Kelly's Village West, 46 Bedford St., 929-9322

Marie's Crisis, 59 Grove St., 243-9323

The Monster, 80 Grove St. (Seventh Ave.) 924-3558

New Jimmy's 53 Christopher St., 463-0950

Ninth Circle, 139 W. 10th St., 243-9204

Sneakers, 392 West St., 242-9830

Two Potato, 145 Christopher St., 242-9340

Ty's, 114 Christopher St., 741-9641

Uncle Charlie's, 56 Greenwich Ave., 255-8787

Tribeca

Altar, 161 W. Broadway. 571-7272.

West Side

Candle Bar, 309 Amsterdam Ave., 874-9155

Cat's, 730 Eighth Ave., 221-7559

Don't Tell Mama, 343 W. 46th St., 757-0788

Gents, 360 W. 42nd St., (Ninth Ave.) 967-0659

Sally's Hideaway, 264 W. 43rd St., 221-9152

continued next page

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MON-FRI 2, 3:35, 5:10, 6:45, 8:20, 10 FRI 11:30
SAT-SUN 1, 2:35, 4:10, 5:45, 7:20, 8:55, 10:30 SAT MIDNIGHT

209 WEST HOUTON ST, NYC 10014 (WEST OF 6TH AVE) 727-8110

Town & Country, Ninth Ave. at 45th St., 307-1503
Trix, 246 W. 48th St., (684-8331)
The Works, 428 Columbus Ave. (at 81st), 799-7365

East Side

Bogart's, 320 E. 59th St., 688-8534
Brandy's Piano Bar, 235 E. 84th St., 650-1944
G.H. Club, 353 E. 53rd St., 223-9752
Johnny's Pub, 123 E. 47th St., 355-8714
NY Confidential, 306 E. 49th St., 308-8390
Rounds, 303 E. 53rd St., 593-0807
South Dakota, 405 3rd Ave., (29th St.) 684-8376
Star Sapphire, 400 E. 59th St., 688-4710
The Townhouse, 236 E. 58th St., 754-4849
Twenty-Nine Palms, 129 Lexington Ave., 686-8299

East Village

The Bar, 68 2nd Ave., (4th St.) 674-9714
Cave Canem. (Fr and Sa dinners, Su brunches) 24
First Ave., 529-9665 (women)
Pyramid, 101 Ave. A, 420-1590
Tunnel Bar, 116 1st Ave., (7th St.) 777-9232

Brooklyn

(area code 718)
After Five Plus, 5 Front St., 852-0139
Spectrum, 802 64th St., (Eighth Ave.), 745-9611
Sweet Sensations, 6322 20th St., 435-2580

Queens

(area code 718)
Broadstix, 113-24 Queens Blvd., Forest Hills,

236-0300

Friend's Tavern, 78-11 Roosevelt Ave., Jackson
Heights, 397-7256
Hatfield's, 126-10 Queens Blvd., Kew Gardens,
261-8484
Hideaway, 87-36 Parsons Blvd., Jamaica, 657-4885
Love Boat, 77-02 Broadway, Elmhurst, 29-8670
Magic Touch, 73-13 37th Rd., Jackson Heights,
429-8605

Staten Island

(area code 718)
Sandcastle, 86 Mills Ave., 447-9365

Westchester

(area code 914)
Playroom, 590 Nepperhan Ave., Yonkers, 965-6900
Stutz, 202 Westchester Ave., White Plains,
761-3100

Long Island—Nassau

(area code 516)
Bedrock, 121 Woodfield Rd., West Hempstead,
486-9516 (women)
Blanche, 47-2 Boundary Ave., Farmingdale, 694-
6906
Grand Central, 210 Merrick Rd., Rockville Centre,
536-4800
Pal Joey's, 2457 Jerusalem Ave., North Bellmore,
785-9301
Silver Lining, 175 Cherry Lane, New Hyde Park,
354-9641
Station House Pub, 3547 Merrick Rd., Seaford, 785-9808

Long Island—Suffolk

(area code 516)
419, 419 North Highway (Rt. 27), Southampton,
283-5001
Bunkhouse, 192 N. Main St., Sayville, 567-2865
Cherry's, Bayview Walk, Cherry Grove, Fire Island,
597-6820
Club Swamp, Disco/Annex Restaurant, Montauk
Hwy, Wainscott, 537-3332
Ice Palace, Cherry Grove Beach Club, Fire Island,
597-6600
Kiss, 161 Farmardie Dr., Lake Ronkonkoma, 467-9273
Club 608, 608 Sunrise Highway, W. Babylon,
661-9580
Millennium, 1770 New York Ave., Huntington,
351-1402
Starz, 836 Grand Blvd., Deer Park, 242-3857
Thunders, 894 Jericho Turnpike, Smithtown, 864-1410

New Jersey

(area code 201)
Charlie's West, 536 Main St., E. Orange, 678-5002
Feather's, 77 Kinderkamack Rd., River Edge,
342-6410
Friendly's Bar, 6310 Park Ave., West New York,
854-9895
Excalibur, 10th and Jefferson, Hoboken, 795-1023
Nite Lite, 509 22nd St., Union City, 863-9515
Vibrations, 165 Cedar Lane, Teaneck, 836-5518
Yacht Club, 366 Berkshire Valley Rd., Jefferson,
697-9780



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on the last Friday of each
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more information.

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a Gay Atheist (718) 899-1737, 24
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582-5005 AIDSline (914) 963-
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ATR (AIDS TREATMENT RESOURCES, INC.)

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BAR ASSOCIATION FOR HUMAN RIGHTS

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BIDS (BISEXUAL DOMINANCE & SUBMISSION GROUP)

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fantasies with others in a posi-
tive, non-judgemental atmo-
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nity Center 208 W. 13 Street,
NYC. This group is part of the
New York Area Bisexual Net-
work.

BISEXUAL INFORMATION & COUNSELING SERVICE, INC.

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facing problems of a psycho-
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tion phone: (212) 496-9500

BISEXUAL PRIDE DISCUSSION GROUP

Topical discussions on issues of
interest to the community in a
congenial atmosphere, fol-
lowed by an informal dinner at
a friendly local restaurant.
Every Sunday, 3:00- 4:30pm at
the Community Center 208 W. 13
Street, NYC. Part of the New
York Area Bisexual Network.

BIWAYS NEW YORK

Monthly social events for the
Bisexual community and friends.
Call NYABN for details of upcom-
ing events. (212) 459-4784

BIPAC (BISEXUAL POLITICAL ACTION COMMITTEE)

Political action on issues of
importance to the Bisexual/Les-
bian/Gay community. Monthly
meeting/ potluck held 8:00pm on
fourth Thursday of the month at
members homes. Call NYABN for
this month's location. (212) 459-
4784

BISEXUAL YOUTH

Informal social & support group
for Bisexual kids/youth. Monthly
meeting/potluck lunch held
1:00pm on fourth Sunday of the
month at members homes. Call
NY ABN for this month's location.
This group is part of the New York
Area Bisexual Network.

BLUS-BRONX LESBIANS UNITED IN SISTERHOOD

Social, political and support
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3rd Fri at 208 W. 13 Street, from
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Bx. Call Lisa at (212) 282-9817 or
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7:30. Marsha (212) 304-4373 Char-
lie (212) 691-7118.

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public seminars. Call Alice Speers
or Ken Fomataro at (212) 481-1050
for info and mailing list.

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Bethune Street For info. call: (212)
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all People With AIDS, their lovers
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Catholics. Activities include Litur-
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DIGNITY NEW YORK

Lesbian and gay Catholics and
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ject. Worship Services & Social-
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For the physically disabled Les-
bian and Gay Community. P.O. Box
305 Village Station, New York, NY
10014

FRONT RUNNERS

A running club for lesbian and gay
athletes of all abilities. Fun Runs
of 1-8 miles held every Sat. at
10am and Weds. at 7pm in Central
Park and every Tues. at 7pm in
Prospect Park. For information:
call (212) 724-9700.

THE GAY AFRICAN AMERICANS OF WESTCHESTER (The G.A.A.)

is a community based support
group formed in Westchester
County. Various activities are
planned for the coming months.
Call 914-378-0727 for more info.

GAY FATHER'S FORUM

A support organization for gay
fathers, their lovers, and others in
child-nurturing situations.
Monthly meetings include a
potluck supper, support groups on
varied specialized topics, speak-
ers, and socializing. Meetings: 1st

Friday each month, 7pm, at The
Center, 208 W. 13th St., West of
7th Ave. Contribution: \$8. Bring a
main course for 4 people (or pay a
\$5 food charge.) For information
call: 212-979-7541 or 212-286-3238

GLAAD - Gay & Lesbian Alliance Against Defamation

80 Varick Street, NYC 10013 (212)
966-1700 GLAAD combats homo-
phobia in the media and else-
where by promoting visibility of
the lesbian and gay community
and organizing grassroots
response to anti-gay bigotry. Do
you have 30 minutes a month to
fight homophobia? Join the
GLAAD PhoneTree! Call (212) 966-
1700 for information.

GLJB

Gay and Lesbian Independent
Broadcasters invites you to tune
into OUTLOOKS on WBAI-NY, 96.5
FM every other Sunday, 7:30-
8:30pm and join us every Tuesday
at 7:30pm to 8:00pm to become a
member of GLJB. No experience
needed. 505 Eighth Avenue, NY,
NY 10018 Attn: Outlooks or call
(212) 473-1888. Ask for GLJB.

GAY & LESBIAN HEALTH CONCERNS

An office of the NYC Dept. of
Health, provides linkages between
NYC Health & Human Svcs. and
the Lesbian & Gay community,
focusing in ALL health concerns;
resource information for health
services consumers and
providers. 125 Worth Street, Box
67, New York, NY 10013. For info
call (212) 596-4965.

GAY MALE S/M ACTIVISTS

Dedicated to safe and responsi-
ble S/M since 1981. Open meet-
ings w/ programs on S/M tech-
niques, lifestyle issues, political
and social concerns. Also special
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shops, demos, affinity groups,
newsletter, more. GMSMA - Dept.
0, 490A Hudson Street, Suite D23
NYC 10014 (212) 727-9878.

GMAD (GAY MEN OF AFRICAN DESCENT)

80 Varick Street, NYC 10013 a sup-
port group of Gay Men of African
Descent dedicated to conscious-
ness-raising and the development
of the Lesbian and Gay Commu-
nity. GMAD is inclusive of African,
African-American, Caribbean and
Hispanic/Latino men of color.
Meetings are held, weekly, on Fri-
days. For information, call 718-
802-0162.

GAY MEN'S HEALTH CRISIS HOTLINE

FOR INFORMATION ON SAFER
SEX AND HIV-RELATED HEALTH
SERVICES, AND FOR INFORMATI-
ON ON ONE-TIME, WALK-IN

AIDS COUNSELING SERVICES
212-807-6858 212-645-7470 TDD
(For the Hearing Impaired) Mon-Fri, 10:30 a.m. to 8 p.m. 12:00 to 3:00

GIRL & MIRTH CLUB OF NEW YORK
Social club for heavy, chubby gay men & their admirers. Monthly socials at the "Center", weekly bar nights Thursdays at the "Chelsea Transfer", monthly Fat Apple Review, bi-monthly F.A.R. penpals. For more information call Ernie at 914-899-7735 or write: G&M/NY, Dept. O, P.O. Box 10, Pelham, NY 10603.

HEAL
(Health Education AIDS Liaison)
Weekly info. and support group for treatments for AIDS which do not compromise the immune system further, including alternative and holistic approaches. Wed 8pm. 208 W. 13th St. (212) 674-HOPE.

HERITAGE OF PRIDE, INC.
Organizers of New York's Lesbian and Gay Pride events: the March, the Rally and the Dance on the Pier. Call (212) 691-1774 for meeting schedule or more information. 208 West 13th Street, NY, NY 10011.

HETRICK-MARTIN INSTITUTE
for lesbian and gay youth. Counseling, drop-in center (M-F, 3-6pm), rap groups, Harvey Milk High School, AIDS and safer sex information, referrals, professional education. (212) 633-8920 (voice) (212) 633-8926 TTY for deaf.

HISPANIC UNITED GAYS & LESBIANS
Educational services, political action, counseling and social activities in Spanish and English by and for the Latino Lesbian and Gay Community. General meetings 8:00 pm 4th Thursday of every month at 208 West 13th Street. Call 201-653-7824 or write H.U.G.L., P.O. Box 226 Canal Street Station, New York, NY 10019.

IDENTITY HOUSE
Now in our 20th year, we provide peer counseling, therapy referrals and groups for the lesbian, gay and bisexual community. Call us at (212) 243-8181. Visit us at 544 6th Ave., between 14th-15th Streets, Manhattan.

INTERNATIONAL GAY & LESBIAN HUMAN RIGHTS COMMISSION
works to focus the spotlight of world opinion on the oppression of gays and lesbians throughout the world. Currently organizing an Intl symposium on Gay and Lesbian issues to be held in Moscow and Leningrad in July 1991, in addition to many other exciting projects. For more info write IGLHRC, 2978 Folson Street, SF CA 94110, or call (415) 847-0453.

INSTITUTE FOR HUMAN IDENTITY INC.
New York's non-profit lesbian and gay psychotherapy center. Licensed psychologists, psychiatrists, and clinical social workers. Sliding scale fees. Insurance accepted. Individual, couple, and family therapy. Variety of Men's and women's groups forming continuously. 118 W. 72nd Street. 212-799-9432

INTEGRITY/NY
Lesbian and Gay Episcopals and friends. Eucharist and program every Thursday, 7:30pm. St. Luke's Church, Hudson and Christopher Sts. INFO: P.O. Box 5202, NY NY 10185 (718) 720-3054

LAMBDA LEGAL DEFENSE AND EDUCATION FUND
Precedent-setting litigation nationwide for lesbians, gay men and people with AIDS. Membership (\$40 and up) inc. newsletter and invitations to special events. Volunteer night on Thursdays. Intake calls: 2-4pm Mon thru Fri (212) 995-8585.

LAVA—(LESBIANS ABOUT VISUAL ART)
Call for slides for Lesbian Artists' Exhibition, Gay & Lesbian Community Center, NYC. For more information, send SASE to: Miriam Fougere, 118 Fort Greene Place, Brooklyn, NY 11217.

LESBIAN AND GAY ADULT EDUCATORS
Meet with other lesbians and gays who work in adult education as teachers, administrators, counselors, tutors, etc., to discuss issues such as coming out to staff and students, materials and curriculum, workshop and conference participation. We meet the first Friday of every month at 8:00 pm at the Lesbian and gay Community Center 208 West 13th Street. Call Bryna Diamond at (212) 932-7902 (days) for information

THE LESBIAN AND GAY BIG APPLE CORPS
Get your instrument out of the closet and come play with us. Symphonic, Marching, Jazz, Dixieland, Rock, Flute Ensembles and Woodwinds. 123 West 44th St Suite 12L New York, NY 10036 (212) 869-2322.

LESBIAN & GAY COMMUNITY SERVICES CENTER
208 West 13th Street New York, NY 10011 (212) 620-7310 9am-11pm everyday. A place for community organizing and networking, social services, cultural programs, and social events sponsored by the Center and more than 150 community organizations.

LESBIAN AND GAY LABOR NETWORK
An organization of Lesbians and Gays who are active in their labor

unions working on domestic partnership benefits and AIDS issues. For more information call (212) 823-8860.

LESBIAN AND GAY RIGHTS PROJECT
of the American Civil Liberties Union KNOW YOUR RIGHTS/WE'RE EXPANDING THEM (212) 944-9800, ext. 545

LESBIANS AND GAYS OF FLATBUSH
Brooklyn's social organization for both gay men and lesbians. P.O. Box 106, Midwood Station Brooklyn, NY 11230 • (718) 859-9437

LESBIAN HERSTORY ARCHIVES
P.O. Box 1258 New York, New York 10116/1212/874-7232 Since 1974, the Archives has inspired, shaped and reflected Lesbian lives everywhere. Call to arrange a visit or to volunteer for Thursday worknights.

IFELINE
The National Lesbian and Gay Toll-Free Service 1-800-LIFE 66

LONG ISLAND ACT-UP
Meets Tuesdays at 8pm at 181 Post Ave. in Westbury, NY. Support us for change on Long Island. Mailing address: PO Box 514, Westbury, NY 11590. 516-336-4662.

LSM
is a support and information group for lesbians and bisexual women interested in fantasy, role-playing, bondage, discipline, S/M, fetishes, alternate gender identities, costumes and so forth. Membership is available only to women 18 years and older. Actual experience is not required but genuine interest and an open mind are. For information please write: P.O. Box 893, Murray Hill Station, New York, NY 10156

MARANATHA: RIVERSIDERS FOR LESBIAN/GAY CONCERNS
Monthly program meeting on second Sunday for gay/lesbian Christians and friends. Educational, political, and social activities scheduled, 12:30 p.m. Riverside Church, 490 Riverside Drive, Sunday worship 10:45 a.m. For info., call (212) 222-5900 (ext. 290)

MEN OF ALL COLORS TOGETHER NY
A multi-racial group of gay men against racism. Meetings every Friday night at 7:45 at the Lesbian and Gay Community Services Center, 208 W. 13th Street. For more info. call: (212) 245-6366 or (212) 222-9794.

METROPOLITAN TENNIS GROUP(MTG)
Our 200 member lesbian and gay tennis club includes players from beginning to tournament level. Monthly tennis parties. Winter indoor league.

Come play with us! For information: MTG, Suite K63, 498-A Hudson St., New York, NY 10025. (718) 852-8562.

MOCA (Men of Color AIDS Prevention Program.)
Provides safer sex and AIDS education information to gay and bisexual Men of Color; coordinates a network of peer-support groups for gay and bisexual Men of Color in all 5 boroughs of New York City 303 Ninth Ave, New York, NY 10001 or call (212) 239-1796.

NATIONAL GAY AND LESBIAN TASK FORCE
is the national grassroots political organization for lesbians and gay men. Membership is \$30/year. Issue-oriented projects address violence, sodomy laws, AIDS, gay rights ordinances, families, media, etc. through lobbying, education, organizing and direct action. NGLTF 1517 U Street NW, Washington, DC 20009. (202) 332-6483.

NEW YORK ADVERTISING AND COMMUNICATIONS NETWORK
NYACN is the community's largest gay and lesbian professional group, welcoming all in communications—and their friends. Monthly meetings, 3rd Wed 6:30pm at the Community Center. Members' newsletter, job hotline, annual directory. Phone (212) 517-0380 for more info. Mention OutWeek for one free newsletter.

N.Y. FEMMES
Support and discussion group for lesbians who self identify as Femme and are primarily attracted to butch women. For membership information call Lisa (212) 629-9617.

N.Y. WOMEN'S SOFTBALL GUILD
For experienced, serious Softball Players, Coaches and Managers. We play mod/fast pitch weekends in Manhattan and Queens. Try-outs begin Feb. 11 thru April or until filled. (212) 255-1379 Janet.

NINTH STREET CENTER
Since 1973, a community dedicated to demonstrating that a homosexual lifestyle is a rational, desirable choice for individuals dissatisfied with the rewards of conventional living. Psychologically - focused rap groups, Tues., Sat., 8 to 10 pm. peer counselling available. 319 E. 9 Street, New York, NY 10003, for info call (212) 228-5153.

NORTH AMERICAN MAN/BOY LOVE ASSOCIATION (NAMBLA)
Dedicated to sexual freedom and especially interested in gay intergenerational relationships. Monthly Bulletin and regular chapter meetings on the first Saturday of each month. Yearly membership is \$20; write NAMBLA, PO Box 174, Midtown Station, New York, NY 10018 or call

(212) 807-8578 for information.

NORTHERN LIGHTS ALTERNATIVES
Improving Quality of Life for People with AIDS/HIV. THE AIDS MASTERY WORKSHOP: Exploring the possibilities of a powerful and creative life in the face of AIDS. Call (212) 255-8554

NYC GAY & LESBIAN ANTI-VIOLENCE PROJECT
Counseling, advocacy, and information for survivors of anti-gay and anti-lesbian violence, sexual assault, domestic violence, and other types of victimization. All services free and confidential. 24 hour hotline (212) 807-0197

PARENTS/FRIENDS OF LESBIAN AND GAYS
Let PFLAG help you and your family deal with the upheaval of your coming out. Our meetings are free: monthly on the 4th Sunday, at 3:00 pm, in Duane Church, 201 West 13th. Info? call Jeanne, 212-463-0629

PEOPLE WITH AIDS COALITION
(212) 532-0290/1-800-826-3280/ Hotline (212) 532-0588 Monday thru Friday 10am-8pm Meal programs, support groups, educational and referral services for PWA's and PWAs's.

PEOPLE WITH AIDS HEALTH GROUP
Underground buyer's club importing not-yet-approved medications and nutritional supplements. 31 West 20th St. 4th Floor (212) 532-0280

PINK PANTHER PATROL
Community street patrol in East and West Village dedicated to deterring violent crime against gays and lesbians. For info and meeting time for West Village, call 212-475-4363. For East Village Patrol info, call 212-248-6566. 70 A Greenwich Ave., Box 107, NYC 10011

PROFESSIONALS IN FILM/VIDEO
336 Canal Street, 8th Floor, NYC 10013 212-645-3351

QUEER NATION
Queer Nation is a multi-cultural direct action group dedicated to fighting homophobia, queer invisibility, and all forms of oppression that any queers might face. Anyone can suggest an action and should come to meetings prepared to organize and implement it. QN, Box 1524, Cooper Station, New York, NY 10003. Call 212-483-7208 for meeting info.

SAGE—(Senior Action in a Gay Environment)
Social Service Agency, providing care, activities, & educational services for gay & lesbian senior citizens. Also serves over 160 homebound seniors & older PWA's. 208 West 13th St. NYC 10011, (212) 741-2247

**SETHIAN GAYS,
LESBIANS AND BISEXUALS**

For all of us interested in reaching out to each other in exuberance to spontaneously explore and expand upon the Seth/Jane Roberts "Philosophy" as it relates to our lives, personally, sexually and politically. Call Al (212) 979-5104

**SUNDANCE OUTDOOR
ADVENTURE SOCIETY**

A non-profit club offering Outdoor activities for every season including hiking, biking, skiing, water activities and other outdoor activities for the Gay/Lesbian community. For information or complimentary Newsletter call (212) 596-4728.

TASK FORCE ANNOUNCEMENT

The legal Action Center located at 153 Waverly Place, NY, NY 10014, has begun two new programs. All their services are free. The HIV/AIDS Legal Service Project provides free legal services to people with HIV/AIDS. Their scope of service is wide, encompassing child care and custody, discrimination, housing, health planning, confidentiality and employment. The HIV/AIDS Agency Training and Assistance Project provides technical assistance to public and private agencies about legal and policy issues on HIV/AIDS and drug abuse. They provide training, individual consultations, and model policy guidelines, among other items. If you have any further questions, please contact Ms. Catherine O'Neil at (212)243-1313. The Association of Nurses in AIDS Care (ANAC) just received Chapter Charter for the local Greater New York Chapter. They have monthly meetings with speakers and networking opportunities. Their next meeting is scheduled for January 9, 1991, 6-8 pm, at the AIDS Institute, 5 Penn Plaza, 4th floor, NY, NY. If you have any further questions, please contact Janet Vaccariello at (212)340-8724

THE OUTREACH USING COMMUNAL HEALING (TOUCH)

Community volunteers providing a weekly buffet supper for the Brooklyn AIDS community. TOUCH meets Monday eve. 5pm to 8:30pm- at downtown Brooklyn Friends Meeting House (110 Schermerhorn St. near Boorum Place). Limited transportation may be arranged. Info: (718) 622-2756. TOUCH welcomes contributions of funds, food and volunteers.

ULSTER COUNTY GAY AND LESBIAN ALLIANCE

Meets first and third Monday of each month at 7:30 pm at the Unitarian Church on Sawkill Road in Kingston. For information, call 914-628-3203

UNITY '94

NEEDS YOU to become a part of it! Organizers for Gay Games IV, to be held in New York in 1994. Olympic-style sports and cultural event is largest in world. Theme is INCLUSION, everyone is needed. SUPPORT THE GAMES by volunteering, joining or making a donation. Call 212-732-3612 or write UNITY '94, PO Box 202, NY, NY 10036.

WHAMI-Women's Health Action And Mobilization.

A direct action group committed to demanding, securing and defending absolute reproductive freedom and quality health care for all women. We meet every Wed. at 6:30pm at 105, E 22nd Street, 4th floor. 212-713-5966 Mailing address: WHAMI, PO Box 733, NYC 10009

WOMEN'S ALTERNATIVE COMMUNITY CENTER (WACC)

A non-profit, Lesbian community center serving Queens, Nassau and Suffolk Counties. Thurs. night weekly discussion groups. 8:30 pm, for other activities please contact us at 516-483-2050.

WRESTLING FOR GAYS & LESBIANS

Watch the men of the knights wrestling club in action every Sunday at 7:30 PM at the GAY CENTER. The club also conduct training classes on alternate Saturdays afternoon (1st & 3rd Saturdays for men 2nd & 4th Saturdays for women) for more information please call: 718-639-5141

GOSSIP

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generational, fashion thing. Yet the whalebone corset (fashionable in its day) impaired respiration and digestion and was ultimately abandoned as a health hazard."

OK. Now, compare this to *Bimbox*, a queer fanzine hurled out from Toronto (one of whose publishers, Johnny Noxzema, describes outing as "glorious") and causing a commotion everywhere, especially with its current, fourth issue which has a lot to say: "Fact: All victims of gay-bashing DESERVE what they get. All victims of queer-bashing are unfortunate cases of mistaken identity." The publishers of this radical rag indict a "generation of misogynist capitalist swine clones and half-baked numbskull granola feminists over 30," all of whom are "directly responsible for segregated bars, sexism, racism, classism, separatism, mass complicity and a complex network of selfish, over-educated, self-appointed rich people overseeing a vast fake-democratic lesbian and gay multi-national bureaucracy that dictates how we think, dress, act and fuck."

Their most grabbing feature is the "ining list, a.k.a. People We'd Like to Bash Over the Head With a Lead Pipe," which includes the entire staff of the *Advocate* (with all of their names actually listed.) *OutWeek* is listed in a separate box called: "Walking on Thin Ice."

Bimbox's perhaps not-so-tongue-in-cheek goal for their queer revolution? "To exclusively concentrate on the absolute destruction of lesbian and gay culture....We will not tolerate any form of lesbian and gay philosophy. We will not tolerate their obsolete thought-processes....We will not tolerate their voluntary assimilation into heterosexual culture....We will not tolerate their trivialization of racism. We will not tolerate their warped, shallow, twisted concept of feminism....Furthermore, if we see lesbians and gays being assaulted on the streets, we will not intervene—we will join in....Effective immediately, *Bimbox* is at war against lesbians and gays."

I think we're in for a fascinating decade, folks.▼

McGOVERN

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ship from the *Daily News* guild and marks the Georgetown University gay and lesbian student organization's struggle for recognition from the university as a formative legal and political trial.

The recent brouhaha over the St. Patrick's Day parade was also an example of how the issue of breaking down barriers seems to lurk around every corner in her life. A lesbian with working-class Irish roots, she shocked her family when she took a cold-water flat in the city that was precisely the sort of tenement her Irish-American parents and grandparents scrimped and saved for years to leave behind. McGovern has not often encountered opportunities to wrestle with who she is as a lesbian with her family and who she is as an Irish Catholic with her community. "It's always been very painful for me to try to reconcile those two things," she says wistfully.

The events leading up to the St. Patrick's Day parade offered McGovern a unique opportunity to engage in that tussle. She describes the controversy as acutely personal, noting that the hate-filled faces of the people who lined the parade route looked uncannily like her extended family members. And she vividly recounts the thrill of recognition she experienced in talking candidly with other Irish queers. "It was very painful, because I'll never forget those faces," she explains. "But it was really liberating, because once you give up on that, you can start all over."

That is just the sort of opportunity to face reality squarely, with even odds, that McGovern attempts to provide for her clients, by easing their way through the system with her legal degree and the access that that affords. In fact, McGovern says, that she can force the system to validate the problems her clients experience at all is one of the most rewarding aspects of her job. "It's really wonderful to see the clients feel empowered by that," she remarks.

Alternatively, the sense of helplessness she feels when she can't make the system work fast enough to keep her clients from dying with HIV-related complications causes her immense frustration. "I find it completely heartbreaking," she discloses. "I find [I am] completely unable to deal with the fact that my 23-year-old clients are dying."

see McGOVERN on page 86

TRAIN

continued from page 47

colleges with phys-ed departments and organizations like the International Dance Exercise Association, or IDEA, certify trainers.

Fister is convinced that government certification isn't too far away.

"Within the field, it's a free-for-all," he explained. "Anybody can do anything. But it's all going to be regulated because the government is watching how fast the field is expanding."

Fister feels that there will be certain benefits to regulation, both for trainers and their clients.

"Certification will ally trainers with the health-care industry, which is natural," he said. "We take as much care of the body as massagists and physical therapists, and that would be recognized. And for clients, once we're licensed, people could use insurance money to pay for us."

A final thing you should look for in a potential trainer is compatibility. Union Square Gym's Harding put it this way: "If you don't get along well with your trainer, it's not going to work. A certain camaraderie is part of the motivation."

• • •

Whether your goal is to learn how to work out, improved workout efficiency, injury-avoidance or increased motivation, personal trainers can be a huge help. Just remember that not everyone who offers the service is qualified, so shop around, look for recommendations and references, and don't be shy about asking lots of questions. Anyone who's truly qualified will be glad to answer them. ▼

Trainers who assisted in preparing this article, and who are available for consultation, are: Terry Fister at the Chelsea Gym, (212) 255-1150; Joy Harding at the Union Square Gym, (212) 529-4029; Charles Buster (212) 315-5097; Serge Pertco at Body By Serge, (212) 255-1150; and Julie Rosenberg, (212) 734-7511.

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thanks

NOTES

Continued from page 26

movements do happen; they've happened in history, but they are not inclusive. By definition, they are exclusive. It is unfortunate that the most vocal proponents of the queer movement have allowed their class privilege to shape their goals, all but ignoring the common ground they might otherwise share with queers of color.

Does the queer movement want to be inclusive or simply to have broad support for its class-oriented agenda?

Within the framework of an inclusive queer revolution, the movement must begin to repoliticize its strategies to include people of color. And that means confronting its class-conscious sensibility that has only been sensitive to the needs of the middle class.

Until these actions are taken, many queers of color will continue to see no relation between their own lives and the goals of the queer movement. In the meantime, the only success the movement will see will be in a class context far from the grasp of many queers of color. ▼

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SALES

OutWeek, the National Lesbian and
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ple, resume and salary history.

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CRI is an equal opportunity employer.
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of color are encouraged to apply.

CLASSIFIEDS

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AIDS Writers

OutWeek has several freelance positions for talented reporters who can explain AIDS-related medical issues and the politics behind them in "AP-objective" style for a general gay and lesbian readership. Journalism experience a plus. NY based or out-of-town is ok.

Interested reporters should send a resume and non-returnable clips (no phone calls) to:
P.R. Coleman/OutWeek
159 W. 25 St.
NY, NY 10001

E.O.E. Women and people of color encouraged to apply.

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LIZ & SYDNEY

continued from page 55
notice I looked like Marilyn."

Sydney: It could have been worse. She could have done **Dead Marilyn**.³

Liz: Speaking of death, I'm sorry, but it's really hard for me to accept her new relationship with **Michael Jackson**.

Sydney: Didn't he "date" **Brooke Shields**?

Liz: Yeah, well, "date" is a strong word...

Sydney: As comic **Frank Maya** said at the Queer Oscars⁴: "How do you know a celebrity is gay? Just look to see if they dated Brooke Shields."

Liz: You have to admit that those awards were a bit more reflective of the queer lives led in La-La land. For Best Actor—**Richard Gere** in *Dances With Wolves*. Best Actress—**Jodie Foster** in *The Silence of the Lambs*.

Sydney: I was rooting for **Chastity Bono** in *Teenage Dylke Ninja Lesbians*.

Liz: I don't know. **Debbie Reynolds** in *Closetland* is pretty tough competition. She's had a long run in that role.

Sydney: And the nominations for the Best New Club...

Liz: That's easy, there's only one new club—all the rest are remakes.

Sydney: The Oscar goes to Parallel.

Liz: You can think of it like this—Friday night⁵ is an MGM musical, with showgirls, and Saturday⁶ looks like the entire cast of extras from *Spartacus* decided to go dancing in cut-off shorts.

Sydney: But I bet if you ask the bathroom attendants, they'll tell you that it's just one big drama.

Liz: I think that door-people as casting directors is just one step away from club promoters as "auteurs"—**Godard** running *Roxy*, maybe?

Sydney: Oh god, I'm scared that everyone would fall asleep. Now that reminds me of a story. A friend once told me that she saw **Julia Kristeva**⁷ at *Girl World*.

Liz: Didn't she win Best Cinematography?

FOOTNOTES: 1. *You'll Never Eat Lunch in This Town Again*, a book which has spurred numerous lawsuits and talk-show appearances.

2. Kevin Costner's first role was to play the dead man in *The Big Chill*, in flashback scenes. They were all shot and then edited out, thus launching Jeff Goldblum, Kevin Kline and William Hurt upon the world.

3. Jimmy James, a female impersonator, plays Marilyn upon return from her grave, hence "Dead Marilyn."

4. Benefit for the Community Health Project, held at the Pyramid on Oscar night.

5. Satyricon, a night of "debaucherous satire" featuring the former *BoyBar* beauties.

6. A large, Saint-like gay crowd.

7. French film and literary critic. A favorite of Sydney's.

TOYS

Continued from page 33

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NEEDLE

continued from page 13

ACT UP members who held a sit-in at Joseph's office, will preside over the needle-exchange trial as well. Those defendants were convicted of trespassing after unsuccessfully employing a necessity defense. And Joseph was a witness at that trial as well.

While the trial proceeds, state legislators will be moving forward with legislation that will de-criminalize needle possession.

"My concern is for the growing problem of AIDS among minorities and, particularly, among women and children," said Democratic state Sen. Velmanette Montgomery, who represents the Brooklyn communities of Bedford-Stuyvesant, Fort Greene, Prospect Heights, Clinton Hill and parts of Park Slope.

The bill's co-sponsors include Manhattan Democrat David Paterson, Bronx Democrat Joseph Galiber, Bronx Democrat Efrain Gonzalez, Brooklyn Democrat Martin Markowitz and Queens Democrat Alton Waldon.

Montgomery, who is Black, will also be called as a witness for the defense and will testify that given that needle possession without a prescription is illegal in New York state, the defendants had no choice but to violate the law to prevent the spread of HIV.

Democratic Assemblywoman Deborah Glick, the lead sponsor for the Assembly version of the bill, made a commitment to pursue de-criminalization of needles during her campaign.

"New York is one of 11 states that requires a prescription for possession of needles," Glick, who represents much of Lower Manhattan, told *OutWeek*. "Considering the AIDS crisis, it is a lifesaving measure to make it possible to obtain clean needles." Co-sponsors in the Assembly are Queens Democrat Barbara Clark and Manhattan Democrat Geraldine Daniels.

Currently only five states have officially sanctioned needle-exchange programs, according to Rod Sorge, spokesperson for the needle-exchange defendants. These are Washington, Oregon, Connecticut, Hawaii and Colorado. The extent of unsanctioned needle-exchange programs, by their very nature, is harder to ascertain. Advocates suggest that their number is growing as government fails to address the HIV

epidemic among IV-drug users.

George Clark, the project coordinator for an unsanctioned needle distribution program in San Francisco, Prevention Point, told *OutWeek*, "In this country we don't offer the kinds of services that would allow IV-drug users to stay HIV-free."

Prevention Point is considered by needle advocates to be the largest needle program, official or otherwise, in the United States. Clark estimates that Prevention Point distributes 7,600 needles each week at four separate sites around San Francisco.

By contrast, ACT UP/NY's needle-exchange group continues to distribute an estimated 2,000 needles each week to an IV-drug user population that is significantly larger than San Francisco's.

ACT UP/NY's project is just over one year old, having begun just after the Joseph program was closed by Mayor Dinkins. Advocates complain the health department offered nothing to replace the needle-exchange program, and even health department officials concede that services for IV-drug users are suffering in New York City.

"It would certainly be disingenuous to say that we are going to be able to provide the kind of meaningful treatment on demand that the city needs," said Peggy Hamburg, the health department's deputy commissioner for family health services. "But we are, for the first time, now supporting drug-treatment programs." Hamburg nevertheless asserts that drug treatment is a high priority at the health department.

According to Hamburg, the Department of Health will spend \$6 million this fiscal year to treat pregnant women and adolescents. The health department will also monitor treatment slots to make linkages between users seeking treatment and treatment providers.

The new leadership on needle exchange developing in Albany, and the high-profile trial of needle advocates beginning here, may again spark discussion of a municipally sanctioned program.

And the health department's Kenneth Ong, deputy commissioner for disease intervention, offers what may be a ray of hope for activists, saying, "As a scientist, I would like to think that health policy is determined by what we find in fact and what our data shows." ▼

McGOVERN

continued from page 79

In the midst of the carnage that the AIDS epidemic has wrought, McGovern's dedication to legal action against the many-headed bureaucratic monsters that AIDS has revealed is tremendously inspiring. But without continuous funding infusions, her ability to do her job will continue to be hindered. "It's so fucking hard to get funding that I don't think it will be a \$2 million project in two years," she remarks, offering, with wry amusement, another possibility: "I think there are a lot of organizations that need to start to look at the problems of the people I deal with."

While nearly half of McGovern's



Photo: Ellen B. Neigra/OutWeek

clients have been queer, and even though McGovern herself is a central figure in that cadre of lesbian lawyers who have made rooting out institutional prejudice their life's work, gay and lesbian community-based organizations have not been particularly forthcoming with sustaining funds for the HIV Project.

"I'm still at the level where I'm convincing people that this is a worthy thing," she says of her efforts to raise money, lamenting that deeply rooted societal prejudices against the poor make piquing her potential donors' interest infinitely harder.

Considering that McGovern, who graduated five years ago from Georgetown's law school, came into her area of the law to fight poverty, it is either a bitter irony or a cruel metaphor that the project itself is so constantly and desperately in need of money. And, as McGovern might point out herself, it's also typical of the system. ▼

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Pretty, Petite, married child less, seeks Bi-F/GF for friendship, hopefully lover. I am gentle, honest & caring. I love simple pleasures of dining, occasional travel, talking, relating loving. Box 443 Manorville, NY 11949

CHINA PATTERN AT BLOOMIE'S GF, 35, 5'6", 135,

Bl/gr, alcohol/drug free SF native/Manhattan dweller seeks to end years of serial monogamy. Softball, Diane Kurys films, ferron, gardening, politics and cruising the page of Elle and Mirabella. Sweep me off my feet and into a domestic partnership. Photo/Phone gets mine. Outweek Box 3771

D.K. - WE WORKED TOGETHER ALL TOO BRIEFLY

at that ridiculous excuse for a publishing company. I had a major crush on you, but couldn't quite figure you out. It was always fun talking to you - write back, will du? E.L. Outweek Box 3315

GBF MATURE PROFESSIONAL 5'8" 135lbs sincere

affectionate seeks feminine race unimportant for a committed relationship no Bi Sexualsex no children write inc. phone no. to Outweek Box 4012

HELP! I'M STARTING TO LOOK AT MEN.

33, 5'3", br hair seeks sporty-fem women for relationship. Into humor honesty romance and treating you right. Enjoy cozy evenings by a fire place. Take a chance on someone nice. your photo will get mine. No drugs non-smoker preferred. Outweek Box 3707

HEY THERE

I'm a nice, cute, 100% lesbian who needs to meet more fun dykes to hang out with. No specifications-just like to have one hell of a good time. Outweek Box 3945

HOT DYKE SEEKS SAME Baby I'm an

inferno--will you be my fuel? I can burn even the most inflammables. 5' 6" 23y.o. GWF short brown hair-eye glasses make my vision pierce your soul to depths you never knew it had. A photo/phone # will get you the same--if you have the courage to see in yourself what I can show you. Outweek Box 3719

LEFT HANDED ABCDE

Seeks same. Who knows why some people "click". All I know for sure, is that I'm 32 with short red hair. I want to make the world a better place for Lesbians and gay men. I also want to eat Chinese food and take long walks. Send me something that describes you. Outweek Box 3845.

LESBIAN COUPLE WITH

8yr old daughter seeks contact with other lesbians &

gays with children 7-9 yrs. We are Manhattan based and prefer same. Lets have fun and give each other support 212 989-7808

OK SO I SMOKE & DRINK

These are not my worst habits. (I also bite my nails, but lesbians should not have long nails anyway) this-26 GWF is looking for someone to play with on Tue & Wed (the worst days off possible) or after midnight (how did I get this job?) If you still eat meat & cook with butter drop me a line we'll see a movie or I'll cook you dinner, we'll do snow bongs on the roof. Outweek Box 3722

ONE DATE AT A TIME

GWF, 29, Attractive, sincere, funny, insightful, stable, attentive, somewhat spiritual and politically aware seeks these qualities in an "out" woman who is emotionally articulate, sensually spiritual, dynamic yet grounded, willing to listen and learn and allow for a possible relationship. Old enough to know better; young enough to take risks? Send photo and letter to: Outweek Box 3804

OUT, LOUD AND PROUD

26 Yr. old Queer TS woman tired of exclusionary politics

CHOICE CUTS WOMEN MEN

FAILED SOUTHERN LADY

Seeks mature woman with sense of humor. I'm 36, pleasant to look at, tax accountant, like foreign films, books, desire serious committed relationship.

Send Photo if available.to

Outweek Box # 3905

WRESTLE

Ex-college jock lacks opponents and floor space. Slow and easy or rough and sweaty. Ring, mat, or mattress.

Or do you just like to watch? Photo, phone, and fantasy to

Outweek Box #3687

in the womens community seeking friends, maybe dates, maybe more. Intelligence, maturity, and a sense of humor are prime importance. The unadventurous need not apply if you're new to TS women, we don't bite (unless you ask nicely). Note w/phone. photo optional. To Outweek Box #4224

RENAISSANCE
Woman seeks same in SSF Bay Area.41, les not bi.Classics illustr.Comics, Atlanticmo. Zen oriented Christian.Oh yes-Sex maniac. Outweek Box 3718

SEXY PLAYMATE WANTED
GF Br skin mixed 5'7" androgynous 31 fun hot creative into Art Music, Rock to Bach, Pim sum Boxer, shorts, lingerie pleasant surprises, being pampered and fantasy play. UR attractive sensuous 21 to 81 fun loving generous warm giving femme to drag passable butch desirous of an attractive GF pal to call to invite to join U in some of your many pleasures. Write; fantasia Box 1234 Edgemere, NY 11691

TIRED OF QUEENS
The borough, that is. I've left all my girl friends in Long Island City. Just moved to Park Slope, looking for fun and fantasy between Fourth Avenue and Prospect Park

West. Outweek Box 3770

WARM, SENSITIVE, HONEST,
androgenous, 5'5", 30, blonde, blue eyed, virgo wants to get to know you. I like to sit in a cafe and sip cappuccinos, go to the movies or just stayhome and cuddle by candlelight. Let's keep it simple and slow. Tell me about yourself. Honesty,non-smoker, sober and drug free a must. Send photo and letter. Outweek Box 3662

men's personals

COUPLE SEEKS FRIENDS
GWM couple, early 30's average/good build/looks, bearded, healthy. Seeks similar couple or single for friendship and safe fun. No smoking, drugs, drinking, sports. Enjoy music and dancing such as Saint parties. North Jersey. Letter and/or Photo/Phone # to PO Box 625 Bloomfield, NJ. Masculine a +.

GOM, 42, 155, 5'6",
avg looks, secure, with sense of humor, in shape seeks similar guys 35-50, for fdshp & safe sex. Likes music, reading, & gym excs, quiet eves at home. No drugs, smokers, 1 nite. Hairy a +. Let's talk.Outweek Box 3699

40 YEAR OLD HISP. HANDICAPPED
Exec. looking for

romance, friendship, and more. Must be compassionate, sensitive, and open-minded. Photo a must! Outweek Box 3565

ACT UP CLONE?
Fine with me. I know there's more than black leather and Dock-martins in your closet. Do you fantasize about having a good straight-bashing? Like to hold hands and kiss in public? Don't mind mixing Boy Bar til four a.m. w/reading Oscar Wilde on Sunday over croissants and juice? Have a nice body and not too many quwirks? Play safely? Then you're for me and I'm for you Person of not-so-much color w/dancer's body & steel blue eyes, decidedly unchic brn hr, 5'9", seeks a light fuck buddy relationship, with options for manic obsession later on. Outweek Box 4293

ASPIRING ACTOR
Hisp Male, 22, 5'8" 135, BL. BR seeking to meet WM in the movie industry both in New York and Los Angeles Outweek # Box 3729

ASYMPTOMATIC HIV + 39
GWM, successful hlth care professional, 6' non-smoker, in great shape physically & emotionally, wants to meet similar non drug using men of any race to date. I enjoy working out biking, travel, the symphony, opera, beach, theater,

cooking, good conversations, NYC & gay community events. I'm very self-examining as well as fun & romantic with the right man, and find this an attractive combination in others. Send a descriptive letter, phone # & if possible a recent photo to Outweek Box 4204

ATTRACTIVE ASIAN
24, 5'5", 140lbs, bright, affectionate, romantic, career oriented, desires monogamous relationship with cute, adventurous, fun honest, loving, hairy guy under 35 who enjoys jazz, soft music, travel, dancing candle lit dinners, kissing cuddling passionate sex! Please write me soon! Tuan, P.O. Box 98209 Pittsburgh, PA 15227

BEEFY BOY
26 years old 170 lbs. Very good looking dark hair & eyes smooth body muscular I don't go to the bars & work out at home. I'm looking for muscular Latin men well hung for hot safe sex. Photo a must. Outweek Box 3534

BIG GUY SOUGHT
By attractive blue eyed masculine ex-cop, 5'8", 155, very muscular, well proportioned, easy going, healthy, mainly dominant regular guy. Prefer football player/power lifter type for hot safe fun. Westchester/Southern

Conn. =A+. Photo appreciated. P.O. Box 132, North White Plains, NY 10603-0132

BLOND OR RED HEAD?
If U-R 18-35 clean shaven and smooth body I want you! I am a GWM 34, 5'10" clean shaven good looking very passionate and hairy serious only and no phone sex. If you are/Euro-pean it is even more exciting (212) 529-2305

BLUE EYES
Cleancut, boyish, 30's, top seeks cute bottom for safe fun / friendship. Photo / tel to: Suite F-32, 496A Hudson St., NY, NY 10014

BOTTOM SEEK TOP
Looking for you lets get serious GWM 42,5'7" 195 successful secure sweet guy looking for a special man to start a relationship send photo phone number to P.O. Box 31, Jackson Heights, NY 11372

CAN YOU TOP THIS?
Habitual top seeks stronger, taller man to put me in my place. Me: 5'11", 160, Br/Gr, stache, gym bod, 26. You: 25-45, built, tough yet mustache a plus. Not tender. Leather a must. Photo/phone to Outweek # Box 3696

DEUTESCHES HAUS
Doesn't fit my schedule. Ned GWM German College Student

for six weeks and more of conversational tutoring at home Approx. 6 hours a week - sex not a object. Outweek Box #4211

DICK WORKSHIPPERS WANTS
Well Hung Top; Me 36 GWM 170 lbs 5'10" send photo to P.O. Box 7118 Grand Central Lock Boxes New York, NY 10163

DOMINANCE / SUBMISSION
I want to surrender control to an in-shape dominant man. I'm 6'4", 185 lbs, br/bl, stache outside, we're equal companions in bed, you're in charge P.O. Box 610, Southampton, NY 11969. Travel City, Tri-State.

GAY AND INTER-RACIAL GJM
40, 5'10"155lbs, cute, blue eyes and wise desires masculine Bi or Gay Black man sensitive and mature to explore who we are. Foto/Phone if possible to P.O. Box 20, NYC, NY 10012

GAY BLOND SEEKS FUN
GWM 25-35 to enjoy life, hot safe-sex & monogamous relationship. I'm 30, 5'11", 175#. NO fats, fems, fakes. Send photo /phone/letter & fantasy. Outweek Box 3808

GAY COUPLE - PINEHILL
NY 24 & 34 GWM & GHM looking to meet other gays (couples or sin-

gles) for friendship hiking or whatever boys do in the woods weekends in the Ulster/Delaware country border write Box 222 Highmount, NY 12441

GBM 5'5", 28 YEARS OLD

Handsome, firm, looking for 24 - 36 Bick or Hsp. (body concious) big brother type to spend quality time together. Send Photo & Phone # to Outweek Box #4230

GET ME WHILE YOU CAN

Very attractive WM, 24, br / br, 5'9", 140, c/n shvn, discrete, straight acting Prep seeks friendship & more. Send letter photo if you are warm, intelligent & sincere and love opera, movies, good food & quiet eves. Outweek Box #4127

GHM 23 YO 5'7" 135LBS

Seeks a GHM OR GBM to be my big daddy that hung 9" + age between 18-40 to put your hot dick in my juice mouth and ass. I will give it to you like no one else ever give to you before. Please send photo / phone to Outweek Box 4150

GOLDEN

BOYS/GWM, 50'S youth full + free-spirited yet responsible + private, wants to establish supportive structure of cohabitation for 4/5 men of kindred spirit. Write: billabong PO Box 187, Folly Beach SC 29439

GRAD STUDENT IN ARTS

GWM, 29, 5'10", 160,

br/gr, into MOMA, Cage, Wm, Burroughs Wooster Grp, Lao-Tse, sks safe, self-motivated guy w/own passionate interests to share ideas & maybe more. You: pleased w/yr life, skilled in art of conversation, (inc. listen-ing) & like me, wd pfr gentle inticacies with someone you care about to non-committal sex w/a stranger. Innate wisdom & sense of humor a + Cd you really be out there? Ph/Ph, if u like. No smokers. To Outweek Box #4341

GWM 27 5'11" 150 BR/BR

People say I'm handsome I am seeking a fellow ardent male, a man who likes to give and receive sexual and emotional bliss, who wants to savor existence on many levels, a man not put off by the unconventional, who enjoys relating with intimacy and kindness. Let's take long walks in the park and then explore each other in front of an open fire ph/ph. Send to Outweek box 3843.

GWM 27 BLACK HAIR BR EYES

Would you like to sit back watch x movies drink a beer have a smoke and spread your strong hairy legs and get your dick sucked without reciprocation. Send your photo and number Mike Outweek Box # 4238

HANDSOME HUNG GUY 37

Seeking other handsome hung guys Big shaved

Balls Eric
212-242-7198

HANDSOME SUMO

Not nearly as big as they are buy enuf 4 MEN who like their mates well-padded and proportioned. I'm 5'9" 250#s 32 yo musc. calves-n-thighs, cushy butt, blk/br, smart, litry. gdikng. LAT., great

kisser UR: /cuddler 30-45yo 4: mind/body feasting-n-manhandling w/a future? Photo/Phone pls. to Outweek Box #4334

HERE I AM

29 years old 6' 195 lbs, DK Skin With military hair cut, sincere, passionate witty, loves music wet kisses,

reading. Possessed with a desire to be loved and chereished. Seeks warm, funny, strong, liberal reasonably butch, down to earth, GM age 27-45, for friend, date, possible relationship, race unimportant, sanity is. Send photo & phone # to Outweek Box 4361

HEY LITTLE BROTHER

Tall (6'3"), blonde big brother in good shape and good looking, 35, wants hot little brother 18-30 to play with: intense, safe fun, massages, biker's tights, football jerseys, jock straps. Let's fine the fantasy. Rick P.O. Box 938 Rock Center Sta.

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NY, NY 10185-0009

HOPELESS ROMANTIC?

Love to cuddle, make love by candlelight, take long walks in the park? I'm 22, 5'6", 150#, Italian, attractive and REAL. Try me on, I might be the lover that fits. Ph/Ph. Outweek Box 3688

HOT JUICY MOUTH

Wanted by two horny HIV neg white males age 50 in Santa Rosa Calif. on a regular steady basis. Keep our juices drained. Write Doug and George Box 282 Fulton, CA 95439-Come soon!

HOT MUSCULAR BOY

Looking for weekend lover 5'7", dark

hair/eyes, trim, extremely cut, beautiful, 25. Looking for aggressive, muscular, hung boy up to 30 year old. Must be sexy, verbal, hot. Must like to dance, wrestle, laugh. We would have great, steamy, safe times together. Tenderness a +. Write to Outweek Box 3647

I HAVE GREAT TASTE...

and so do you. That's why we'll get along. Our first date, you'll say how much you'd like to kiss me...and of course, we'll kiss, etc. I'm a 23y.o. queer, just back in NY, great tight body, fine face, mind, humor. Send a picture and 3 reasons why I should respond. Outweek Box 3493

I WANT A BOYFRIEND

Handsome, built writer, 31, seeks friend for fun and romance. I'm 6'1", 160, dk bl, stache, goatee; like books, plays, and Steve Reeves movies; an human but capable of greatness, funny, moody but worth the hassle. Hope you're great shape, affectionate, thought-provoking. Outweek Box #4113

IMPOSSIBLE?

I won't accept the impossibility of finding a decent sensitive man who is warm and funny with a fully functional brain. Am looking for a secure independent companion to share life's pain and wonder, willing to work toward perma-

nence when the potential is real. Am 35, professional, tall, slim, and attractive. Enjoy world travel, nature, people watching, film, beautiful music and creating good karma. Are you a kindred spirit? Outweek Box 3606

ITALIAN OR LATIN GUY

All American regular guy - 6' 175, 30, blue eyes, handsome straight - acting, fun & horny seeks good looking Latin or Italian boy to explore NYC & each other. Your Photo and Phone gets mine. CIAO / Adios. Outweek Box #3994

LATIN STRIPPER

25 body builder hung Big Nuts Seek Men 50 uplf you get

off on Strippers! Get off Stripping This show 4uSend letter & #What U want to see. Outweek Box # 3997

LEAN SEXY SANE CUTE!

160 lbs Indiana bred, not white bread in bed! 40 and looking 32. You could be 20, let's see Photo Outweek Box 3970

LETTER WRITERS

I am a fello assoc. with the HRCF, I need people, to write letters and / or make phone calls to our senators concerning Gay & Lesbian issues, Aids issues and such please call or write, let's make a difference!!! call or write Mike (718) 321-2589 P.O. Box 70-1175 East Elmhurst, NY 11370

MARRIED BUT (T)
31, 6', 155 seeks weekday AM / noon tryst w / uncut top in Chelsea / w. Village Areas. Hairly and / or BB a turn-on. Top boddy available for 3 ways call Steve 989-8597

MONOGAMY, ANYONE?

GWM, early 40s, successful professional, 5'9", br/bl, moustache, hairy, healthy, 160 lbs. with a good sense of humor. Enjoys movies, theater, good music, dining out, reading, travel, good conversation. Seeks GWM, 25-38 who is intelligent, warm hearted, slim nonsmoker with a good sense of humor, a sane but passionate attitude towards sex, and who is also

seeking a serious relationship. Write to: P.O. Box 99, NYC, NY 10028

NASTY TOP

Really good looking bottom seeks really nasty top to explore all the different ways you can dominate me over make me serve you. I want to be knocked out to my senses by how erotic you can make being tied up and make to serve. You could be a boy from the S/M or an aggressive business man. Photo & letter to Outweek Box 4246

NEED A GENTLE PUSH

GWM 25 looking for a man to help me get my life in order. Im not a loser in search of a daddy. I just want to meet someone who has the power to help me end my perpetual struggles. Even if only advise and moral support. Im kind, int gd lkng, sincere. Just need push in rt direction. Outweek Box 3737

NEW FRIENDS

WM, 35, 6'1", 185, handsome, masculine, works out, and sincere. Career-oriented business professional, but hot & creative; humorous, probing, and supportive. Seeks similar very tall guy for explosive action, intense friendship, and/or caring, long-term relationship. Call Art, btwn 8pm-12mid, at (212) 675-7352.

NICE NORMAL GUY

Ivy prof, 33, 5'6", br/br, 135, haven't



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broken any mirrors. Have usual guppy indicators: gym, travel, restaurants, theatre, books hard worker but love a good time. (Narcissistically?) looking for somebody else kinda like that. Box 7427, New York, NY 10163

NJ SINGLE
GWM, 36, 5'11", 175 has Christmas wish to behalf of a couple. Seeking intell, romantic, sincere, attract, GWM to share music, films, books, cuddling, hugs, kisses, love, life. A furry chest to snuggle against would be nice. if honest, caring, monogamy are in your vocabulary, send descriptive ltr/ph. Outweek Box 3736

OLDER BROTHER OR DAD
GAM 19, 5'6", 140 lbs swimmer is looking for a older man (23+), who can help me find the way. Very new to the scene don't know what to do Write Outweek Box #4250. Photo pref.

PERSON TO PERSON
Man to Man. I smoke, drink, do drugs, eat meat, make love. If you like the same, call let's talk or something. The more pleasure. The more gain. 725-1289 x282

QUEER MALE, 23, TIGHT BOD
seeks other compatible guys for urban frolic. I'm young, mature, need to laugh. Ready for some dates and some sweaty dancing.

Good kisser a must. Send a letter and photo to me. Get my attention. Outweek Box 3621

S.I. GBM WANTED
St. George WM, 39, looks 39, in shape (but not body beautiful) wants BM for friendly, regular sexual meetings (friends not lovers). Not looking for any special "type" or age. Send letter. Outweek Box 3680

SANE & SEXY
Unpretentiously masculine GWM, Br/Br, good looking, great athletic bld, well-endowed, sex. Versatile, hairy chest, upbeat, manly, bright, 34, 5'8" seeking attractive in-shape masculine 25-45 yr old with extra-hairy body for unprintable excitement & pos. relationship. Beard, stache or clean-shaven fine. Photo (important) & letter/phone to J. Cort 532 La Guardia PL Box 476 NYC, NY 10012

SCIENCE, SCI-FI GYM, film, big questions. Bright, down-to-earth, midwestern GWM, 31, 5'8", 145, bl/br, seeks attractive unpretentious guy of similar build and age, into some of the above for friendship, dating and ...? Send to Outweek Box #3790

SHAVED HEAD
Pretty blue eyes, 6', vegetarian, 33, thin, sincere; wants long term cheap taw dry deeply meaningful affair w/some down home Hip non-straight-acting man with a voyeuristic

appreciation of sleaze. A man creatively diverse, bright & witty, sensual & direct, having a strong sense of self, a good grip & great eyes. A laughing dancing sentimental bitch-goddess sap. someone clearly queerly fabulous. Write with Photo to POB 582 NY, NY 10023

SINCERELY
Goodlooking, Intelligent, kinda funny, kinda workout. Sincere 24- year old Manhattanite seeks similar GM for a drink and- maybe more. Photo and phone a must. I'm open to meet someone to spend time together without killing each other. Outweek

Box 4112

SOLID GENTLE-MAN 5'11"
47 HIV - 185 secure educated travelled/mature gd lks/lrsh Amrcn quick wit smile/nn smkr/dnkr sks yngr Fra Grp gent of quality objct dating prhps more Outweek Box 4084

SPIRITED AMBITIOUS JAPANESE MAN*
Into Music, Art Lit, Film & conversation seeks student of Nihongo Interested in exchange of language lessons also desires romance. I enjoy dancing I'm 6'1" 150 lbs 28 yrs old. Broad mind with a fair fluency in English. Seeking sincere relationship. Photo & Phone appreciated.

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Returned upon request. Send to Outweek Box 4187

TABOO

Tall masculine GBM, 34, 190 lbs, seeks masculine Gay/Bi Black or Hispanic male. He must be a mature minded stable individual (35-45 yrs old) who enjoys good music, art,

movies, and interesting conversation. If you are a romantic and sensitive guy who's fun loving and witty then drop me a line. No drugs, drunks, drop outs photos get quick replies. To Outweek Box #4362

TALL ATTRACTIVE GBM

6'5", 225 lbs, 30 yrs.

Seeks a style conscious 25-35 black male of similar build who interests include: Movie, theater, arts, books. For companionship or possible relationship. Must have a good sense of humor. Photo / Phone get prompt response. To Outweek Box 3971

THE WRITER'S LIFE

A GWM Poet / Artist Became a masseur to free up mornings but lost evenings, charged a book's expense on Visa to Get it published and hopes for pay-off by age 40. Now 36, 5'8", 135, br/br, HIV +, needs potential lover who understands. Outweek

Box #4255 or call (212) 989-5923

VERY ATTRACTIVE MAN

Mslcr, dk hair/eyes, smth skin, cln shvn 6Ft 170# sane n2 dark-haired men, humor, movies, gyms, reading, writing, walking, flea markets, sex, politics, commitment, kinky sex, long conversations, commitment, cooking, fixing broken things, big dicks, kissing, commitment, hugging, arguing, laughing, camping, computers and commitment. Reply 245 8th Avenue, #174, NY, NY 10011

VERY HANDSOME IRISH

GM, 5'11, 150, br/bl, 35, HIV-, smooth, swimmer's build, easygoing, masculine, humorous, integrated, fairly literate, sexual but not promiscuous, not into bars. Seeks dark (Italian?), handsome, possibly topish GM, at peace with himself, for sensual, intense sex and more. Photo a must; discretion assured. Box 3873

WANTS TO FALL IN LOVE

Down-to-earth red-head actor dancer looking for someone to share my life with. Mysterious eyes and an unforgettable smile are definite requirements -also a sens eof who you are, fun, adventure, witty, able to laugh, in-shape body, romantic, spontaneous, sta. acting, no drugs, NS. I'm 5'10"145 lbs., 30 yrs. old and want to

date someone who will be both a best friend and a lover. Send Photo & letter to Outweek Box 3684

WHOLE SOME VALUES

Handsome, masculine 40, 6'2" 190, br/blue, clean shaven, muscular, hung All American with successful business career and wholesome values seeks single prof. 25-45 with WASP/Irish good looks for fun/ friend/poss. rel. Photo and phone a must for reply! Outweek Box #4193

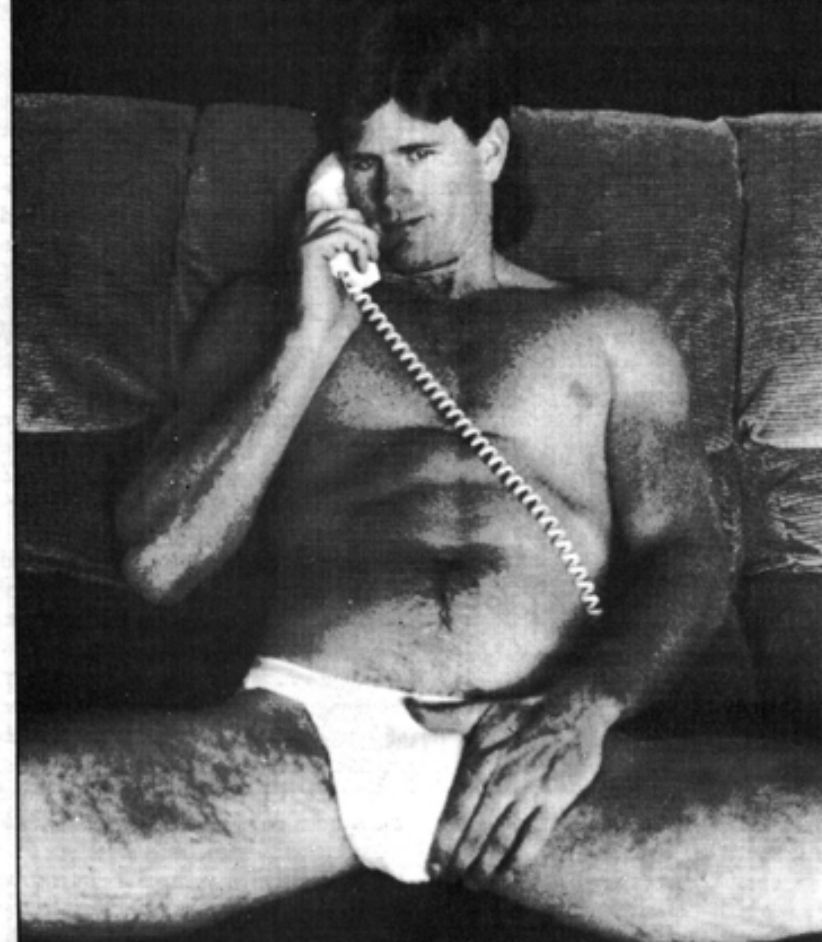
WISE MEN STOP HERE

GWM, 38 5'9" 150 br / br moustache and trim beard, hairy, defined, muscular build, handsome, masc., intell., unpretentious. Enjoys movies theater photo., cooking bicycling nature. Seeking other rare find who is good looking, masc., very health-conscious, intell., well-built w / musc., arms & peds, sense of humor, enjoys the arts, mature, honest, affectionate, non-cig. smoker. Let's exchange letter and photo. Outweek Box 3623

YOUNG AND ETHNIC

5'9", 150lbs, 20yrs young GBM, who looks Latino, College educated, in search of a GBM or Latino man for a friendship or relationship intrests should include house music, clubbing, movies kissing and safe sex. Include photo, I will

USE YOUR MOUTH...



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1-900-FUN-1990

VOICEMAIL PERSONALS AND MORE

INSIDER

Continued from page 31

opponent the preferred rating for the general election. Stern will face some tough questions at the GLID meeting. If he doesn't come up with some good answers, GLID will consider joining a boycott and asking all future candidates not to appear before CU and not to request their homophobic stamp of approval. The meeting should prove interesting. Come and join GLID on April 10 at the Center.

Police Brutality

On the subject of police brutality: One of my activist friends called me on March 15, furious about that day's *Newsday* article on ACT UP's anti-police brutality demo held in Queens the night before. My friend, who had been at the demo, said that there was certainly a lot for a good writer to report on, like the fact that the police, having followed the ACT UP bus all the way from the Community Center, flagged it over on the highway and told the bus driver that he would be ticketed if he tried to take the bus on to the demo site. Talk about a police state!

So the activists, totaling about 45 (not 25 as reported in *Newsday*), disembarked the bus (still pulled over on the highway) and marched through the cold rain into the Flushing neighborhood where the NYPD's Chief of Department Robert J. Johnston lives. But did they get very far? Well, no, since there were nearly 300 (a figure *Newsday* got right) police officers there to meet them. Those officers successfully did everything within, and some things beyond, their legal power to keep the demonstrators from getting anywhere near Johnston's home.

Now this demo was all about police brutality, right? Those activists were out there in the rain because police bash Blacks, Latinos, Asians and gays (among others)—and get away with it. In fact one of the comrades of these demonstrators, Christopher Hennelly, is at home suffering permanent neurological and psychological damage because of excessive force at the hands of the police. Yet *Newsday* reporter Curtis Rist suggests that ACT UP and Hennelly made it all up. Rist writes: "Hennelly, 28, claimed that he was brutally beaten during an ACT UP protest outside the Manhattan North station house Feb. 11. Hennelly says he was hospitalized for six days

after the beating."

"Claimed"? "Says"? If he had doubts, why didn't Rist call St. Vincent's to verify Hennelly's hospital stay? But the real kicker is the quote Rist ends the article with: "ACT UP has done a lot of wild things in their day," said one police officer as he pulled his overcoat tighter against the rain and cold. "But bringing us all here like this is the cruelest." So we should sympathize with the poor police officers, who, it should be noted, were brought there by the police department, not by ACT UP, and who collected a ton of overtime for which we paid? I think not.

Bella Abzug Speaks

The Village Independent Democrats will be having their annual dinner on Friday, May 17, at the Tavern on the Green. The Human Rights Award will be presented to openly gay New York City Human Rights Commissioner Dennis deLeon, the Humanitarian Awards to labor leader Jan Pierce and lawyer Peter Johnson Sr. and the Public Service Award to Commissioner of the City Department of Probation Catherine Abate. Bella Abzug will be the keynote speaker. Among those already signed up as sponsors and patrons are Andy Humm, Deborah Glick, Ethan Geto, Jim Owles, Artie Strickler, John Magisano, Laura Morrison, Bob Bailey, Tim Gay, Tom Duane, Rank Clemmons and Alfred Borello. For further information, or to become a sponsor, call (212) 741-3265.▼

DISNEY

Continued from page 29

life they have to pay money to fantasize about, but their frustration with us that day was compounded because we were enjoying ourselves.

We boarded the monorail in glamour-free disguises, many wearing pins that read "Proud to Be an American." Still, the group was met by 12 security men and women in suits at the ticket booth, after an agent on a red Honda scooter spotted us in the parking lot. "Would you look at this," Dave Ford said, turning to the disguised queers in the line. "We can't even hide it when we try." Everyone made it through the door without a hitch, and it wasn't until later that we heard from a group of Santa Cruz dykes who had come to meet up with us that a woman in their group had been asked to check her T-shirt that read "Nobody Knows I'm Gay." She

complied, revealing a bikini top and a back-shirt tattoo.

Once inside the compound, jackets were removed; outfits came out; and where people had not opted for glamour, there were message T-shirts in abundance, from "Queer Nation" to "Nobody Knows I'm HIV-Positive." Queers and queens blossomed throughout the different theme-parks. Mothers rushed their children to the side; men wrapped their arms around the necks of the women they were with.

But there were no fights and no violent confrontations. Snappy verbal exchanges occurred in a few incidents, usually around matters of clothing, but there were no goon squads and no gangs. At one point, two boys passed by with shaved heads and jackets that read "Killing Is Our Business, Business Is Good" around a logo of a skull pierced by a knife, but they paid no attention, entirely engaged by each other. Small children stared helplessly as the queer parade went by. The only clues to Disneyland's homophobia were subtle and required digging to uncover. Ggreg, in making conversation with a monorail driver, discovered that all of Disney's security management had been called out for the day. Eric, serving it up to the straights in fishnets and pumps, discovered from a friend who worked there that there were chairs in front of the bandstand for the first time in years, as a deterrent against any attempts at same-sex dancing.

It was, in fact, exactly as we had assured the cop outside Frederick's of Hollywood the day before. There was no demonstration: This was simply the way we live and play. Looking our best, laughing, holding and kissing each other, giggling at bad-hair moments and fashion violations. There were only our bodies, our outfits, our fun with each other and the stickers on everyone's clothing, decal versions of Eo's rainbow bolts.

Everywhere we went, we were the happiest of the crowd that day in the heart of the Happiest Place on Earth, winning as we went and even eating their bad food. As Kate, our Storybook Tour boat captain, told us as she recovered from a joke about whales and deep throats, "You guys are in the running for my best boat ever." We were trying to save them and go home at the same time. We were the freak puppets, and Disney, the spider-queen.▼


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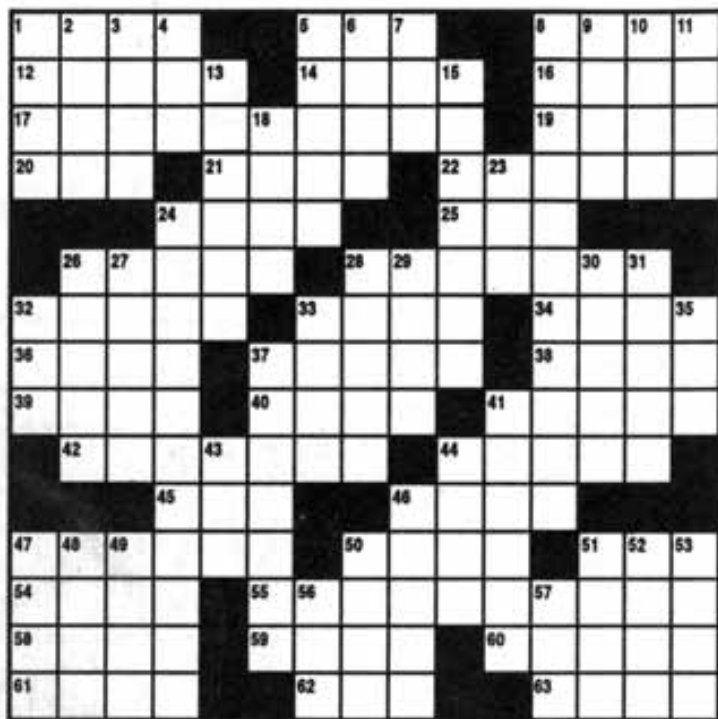
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OutWeek Crossword

by Greg Baysans
Edited by Gerard Mackey



8. Updated Paine treatise?
9. Jai
10. Soviet river
11. Lament
13. Bring to mind
15. First or limited
18. Repetition
23. Viet ____
24. Updated Lumet movie?
26. Le Carré characters
27. Shoreline
28. Belief
29. Atlas abbr.
30. The river, to Raul
31. Long, like a sentence
32. Radical '60s grp.
33. Carpenter's tool
35. Bradley, e.g.
37. "Rock-a-bye, Baby, e.g."
41. *The Theater of Cruelty* author
43. Seek office
44. ____ about (approximately)
46. Joint
47. "I ____ Kick out of You"
48. Seed coat
49. Mine find
50. Height: pref.
51. Adjoin
52. Take five
53. Playing card
56. Swiss river
57. Neckwear

SOLUTION IN NEXT WEEK'S *OUTWEEK*—ON SALE MONDAY

Across

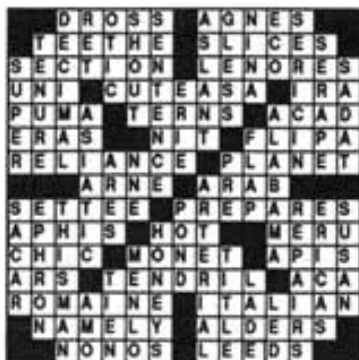
1. Saucy
5. Part of FBI
8. Sedate
12. Love, to Rene
14. American author James
16. Butter substitute
17. Modern combo?
19. The Darlings' dog
20. Ending for Brooklyn
21. Icy
22. Hopi or Huron
24. Kismet
25. The Way, in China
26. Climb
28. More fit
32. Overindulge
33. Nix
34. Gastropod
36. TV knob
37. Sheets and pillowcases
38. Sea eagle
39. Meeting: abbr.
40. Employs
41. Electrolyte
42. Marilyn, once

44. Bean or Welles
45. Suffix for "hope" or "wonder"
46. Feed the kitty
47. Lead sulfide
50. Celebes ox
51. Painting or music
54. God of love
55. Modern masseuse?
58. Neap, e.g.
59. Norse chieftain: var.
60. Throw water on
61. Inventor Bell, to friends
62. Shad ____
63. Law school grad

Down

1. Peel
2. Rhea's cousins
3. Loose garment
4. Vat
5. Aesop output
6. Mild expletive
7. Family room

SOLUTION TO LAST WEEK'S PUZZLE



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